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STREET STRUGGLE

Is San Francisco trying to help the homeless — or drive them away? By Rebecca Bowe PAGE 12

GUARDIAN PHOTO OF 'MIKE' BY MIKE KOZMIN

HAWAII NOT?

Eat, drink the Big Island way — at home [P21, 22](#)

'JODOROWSKY'S DUNE'

A failed epic makes documentary magic [P37](#)

NATURE OF DANCE

ODC debuts an Andy Goldsworthy-inspired work [P35](#)

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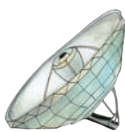
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MUNI, SMELLING SWEET?

If there's one thing Muni's not exactly known for, it's cleanliness — but that could change this May, when a much buzzed-about program to convert decommissioned buses into mobile, fire hydrant-powered showers for homeless people is slated to get off the ground. **Lava Mae**, a nonprofit project founded by entrepreneur Doniece Sandoval with the mission statement “Delivering dignity one shower at a time,” will launch the pilot program with four buses, parked outside homeless resource centers in different SF neighborhoods on Tuesdays, Thursdays, and Fridays, with expansions planned in the months that follow. Check www.lavamae.org for updates.



ON THE RISE, IN THE MIX

Last week's On The Rise issue spotlighted 11 up-and-coming music acts that we want to see much more of in 2014. Now we've posted an **On The Rise** mixtape of all the artists for your listening pleasure at www.sfbg.com/noise. Who's your favorite? Nah, it's not a competition. We've got plenty of love for everyone trying to make it on the local music scene.

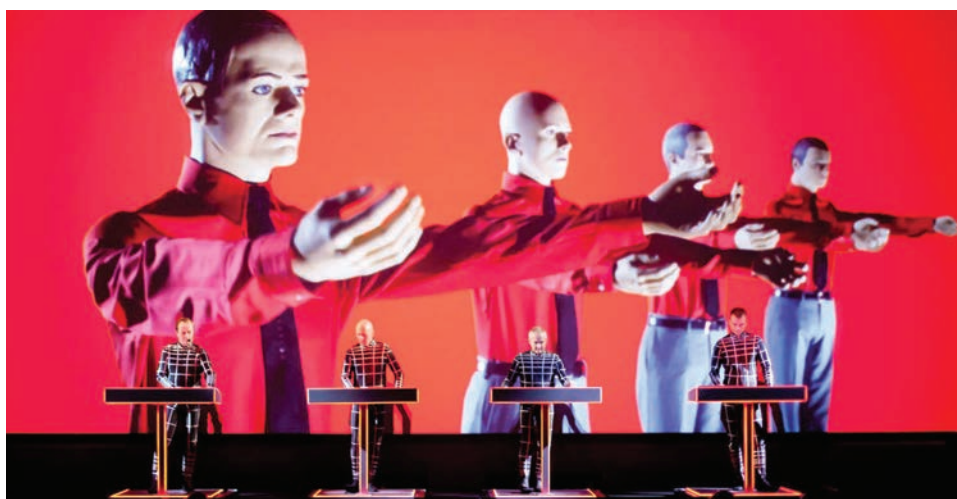
AND THE BEAT GOES EAST

If it didn't already seem like all the cool kids (and stuff) had started moving East — a new music festival, **Oakland Drops Beats**, was announced Monday. The April 19 event, billed as the city's “first-ever music crawl,” is free, all-day, and all-ages, with a lineup including last month's cover emcee and jazz pianist Kev Choice, rockers B. Hamilton, Prozac Turner, Jel, Odd Nosdam and a ton of others. Organizers said they drew inspiration from LA's Venice Music Crawl, but took the liberty of adding in “Oakland's grit, soul, community, and culture.” www.oaklanddropsbeats.com

REEL NEWS



The official press conference isn't until April 1 (no foolin'!), but the San Francisco Film Society — now under the leadership of brand-new exec director Noah Cowan — has leaked a few early tidbits for its **57th annual San Francisco International Film Festival**, coming up April 24-May 8. Consistently interesting filmmaker Richard Linklater — he of the Hawke-Delpy “Before” series, the immortal *School of Rock* (2003), and giving-McConaughey-his-big-break fame — will be receiving the Founder's Directing Award; his latest, *Boyhood*, will also screen in the fest. SFIFF's silent films-live music pairings at the Castro Theatre are always a popular draw, and this year fest vet Stephin Merritt backs up Tod Browning's Lon Chaney-Joan Crawford canny tale *The Unknown* (1927). Fellow musician Thao Nguyen will also score a selection of silent shorts, as well as screening some of her own film work. Plus: check out SFFS's website (www.sffs.org) for deets on the contenders in the New Directors Prize and Golden Gate Award categories.



SO KRAFTY

Legendary German electronic music pioneers Kraftwerk wowed sold-out crowds for three nights straight at Fox Theatre, with a 3-D “art rave” that delved deeply in their four-decade catalogue of hits. The 3-D video effects weren't afraid to humorously poke fun at the concept with some Pong-like moments and spaceship landings. But the music was made poignant with contemporary references: “Radioactivity” became a meditation on Fukushima, “Tour de France” went off the rails (like Lance Armstrong), and “Man Machine,” now performed by men in their late 60s, was a bittersweet ode to immortality.

BIG BAD BASS

Interns usually have it tough, but SFSU student **Jason Young** has it toughest of all. The Presidio Trust tasked the biology student with clearing out invasive predators from Mountain Lake, in the Presidio — all by his lonesome. Young had no idea he'd be playing a role in the new *Godzilla* versus *Mothra* flick, or in his case, Young versus the Loch Ness Monster. He manages to scoop out carp that looks like something you'd see in a deep ocean documentary. He's got his work cut out for him too — carp can lay millions of eggs at a time. Happy fishing.



SNAPSHOT: SPRING

‘SPRING IN THE SNOW’ PHOTO BY @LDAKIS4

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: “clock.”

UBER LEAKAGE

Rideshares are under fire all over the US. New York City has bans on some of the vehicles, Seattle recently voted to limit the number of rideshare cars in the city. The cities were concerned about safety — who is covered by insurance in this new, fledgling industry? And all along, **Uber's** insurance policy was a closely guarded company secret. Last week an anonymous tipster sent copies of Uber's insurance to news outlets, including the Bay Guardian. See it for yourself at sfbg.com/politics.

FACEBOOK FACELIFTS

Ageism is so rampant in **Silicon Valley** that local plastic surgeons are seeing a boom in business, The New Republic reports. Patients as young as 26 are hitting up surgeons in record numbers for procedures like baldness correction and skin tightening. Studies show that most “age disruption” attempts come from the 30-50 year old crowd, according to the article, and most patients are male.

IDOL OUT

Okay, we don't watch a lot of reality TV because it rots the brain. But we did watch a lot of *American Idol* this season for one reason: **M.K. Nobilette**. The sultry voiced singer made it into the top 11 and is also a San Franciscan, an alumnus of the Ruth Asawa School of the Arts High School. Nobilette was voted off *American Idol* last week, but she wins points for bravery. “I'm very obviously gay, and there are always going to be people in America and everywhere else who are definitely going to hate me,” Emkay told the judges.



PUBLIC PLATFORMS

Two artists, Eliza Barrios and Paz De La Calzada, are taking their pro-arts, anti-capitalism, anti-gentrification message to the streets by decorating those green, city-owned newsstands along market with pointed words — a project known as **Daily Slots**. “Convenience is the enemy,” “I am not your art slave,” and “Capitalism is over” are among the messages. “One of our biggest concerns is how artists have been used to advertised corporate power and to promote ideas and actions that are not sustainable, like displacing lower income communities, many times asking the artist to do it for free,” De La Calzada told us. See more at www.capitalismisover.com

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Reduce sex trafficking by addressing demand

BY ELLYN BELL AND MINOUCHE KANDEL

OPINION Many people know that the Bay Area is one of the most popular tourist destinations in the US. What most people do *not* know is that the FBI ranks the Bay Area as one of the worst 13 areas in the country for child sex trafficking.

Many of these children have been abused or neglected, and the majority have involvement with the child welfare or juvenile justice systems. Lesbian, gay, and transgender youth are more likely to have engaged in commercial sexual activity, in part due to homophobic home lives that pushed them onto the street.

Some youth may not have a pimp, and engage in “survival sex” to meet their basic needs. Sex work can be a dangerous occupation, often resulting in serious trauma. This is particularly true for persons who enter into sex work before the age of 18.

Both federal and state law specifically define youth involved in commercial sex work as victims of human trafficking, even if no force or coercion is present. The “Two views of sex work” described in the Feb. 18 article in the Bay Guardian oversimplifies the issue.

San Francisco is undergoing a systemic change in our response to commercially, sexually exploited youth, as we recognize that they have experienced abuse, homelessness, and/or homophobia, and should not be treated as criminals.

For the past year, through the Mayor’s Task Force on Human Trafficking, city departments, and nonprofit organizations that work with trafficking survivors of all ages have been meeting to develop policies and better coordinate the response to human trafficking in San Francisco, with a particular focus on child sex trafficking. It is a holistic effort, staffed by the Department on the Status of Women, with participation from law enforcement, public health, child welfare, the school district, and community-based organizations.

Intervening with these youth can be challenging. They may not recognize themselves as “victims,” or identify as exploited. The person exploiting them may combine

affection with tactics of power and control, which can confuse a youth into perceiving their exploiter as the only person who cares about them. Yet everyone agrees we need to find other options for minors who engage in commercial sexual activity, whether by “choice” or by being trafficked by an exploiter.

The conversation becomes more complicated when it implicates adults who have entered into the sex industry. These adults may have been sexually abused minors or trafficked youth, but simply by being over the age of 18, they are considered willing sex workers. This may be true for some sex workers, and not true for others.

The SAGE Project, which has a 20-year history as a peer-led, peer model program, has a unique perspective from working with the continuum of issues that affect youth and adults whose lives have intertwined with the sex industry. SAGE does *not* believe “that all sex work abuses women” as stated in the Bay Guardian’s Feb. 18 article. In fact, SAGE works with all people to define for themselves their needs and choices, and utilizes a harm reduction philosophy throughout its programs.

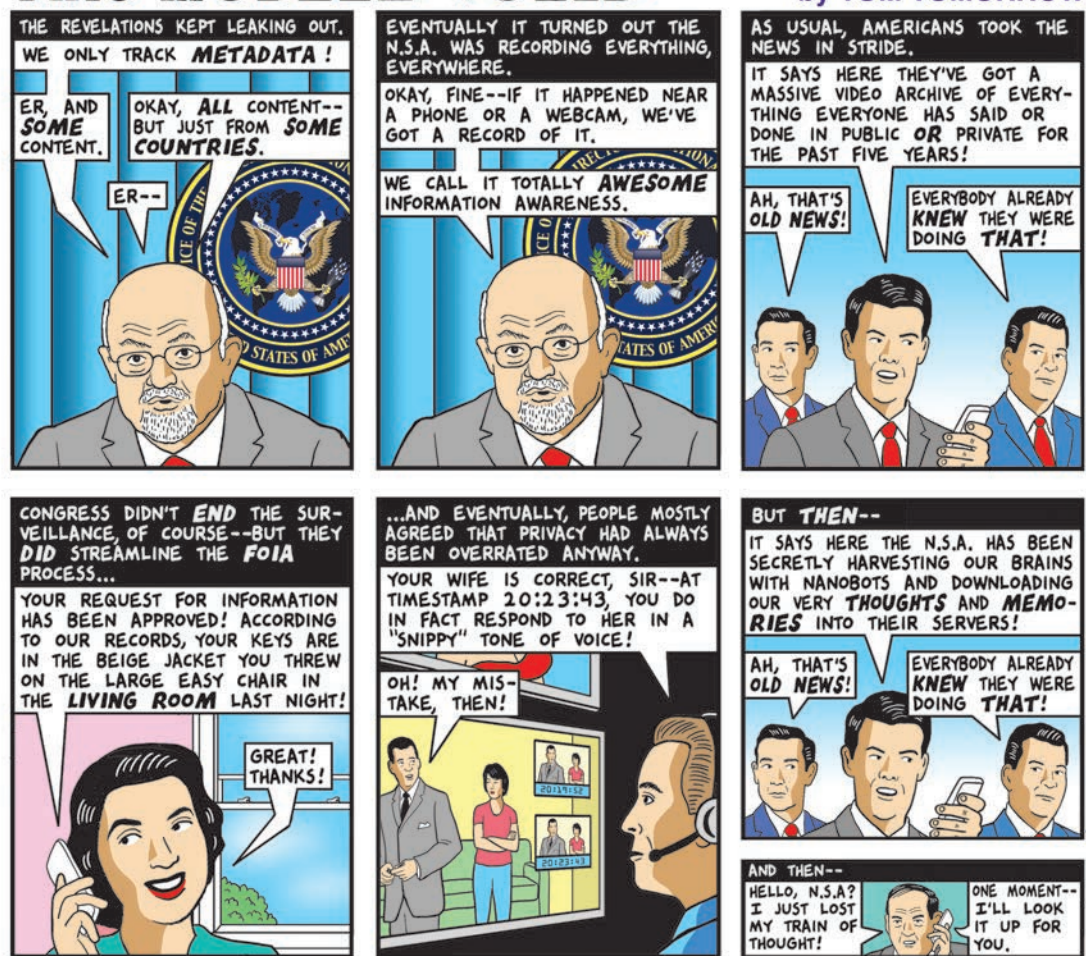
Intervening with trafficking survivors is not enough. We cannot ignore the role of demand in creating a market for human trafficking. Without demand for sex work, there would not be a sex industry that creates a venue for those who exploit people for profit. However, we do need to be mindful about efforts to curb demand that inadvertently put sex workers at risk of more harm.

The SAGE Project and the Department on the Status of Women welcome the participation of sex worker rights groups in anti-trafficking and demand efforts. Sex worker voices are needed to give important input on the risks posed by certain strategies. We can only effectively address the complexities of human trafficking if we engage all the communities affected. **SFBG**

Minouche Kandel, Director of Women’s Policy San Francisco Department on the Status of Women; Ellyn Bell, Executive Director, the SAGE Project, (Standing Against Global Exploitation)

THIS MODERN WORLD

by TOM TOMORROW



‘Sharing economy’ should share wealth

EDITORIAL The valuation of San Francisco-based technology companies has been skyrocketing, with Airbnb reaching a reported \$10 billion last week, Uber at about \$3.5 billion, and Twitter’s market capitalization just shy of \$30 billion.

But in each of these cases, the companies and their wealthy investors are profiting from exploiting their communities and refusing to play by the rules. That’s a point of pride among the tech titans, who speak proudly of the “disruption” that they create and adopt vaguely libertarian anti-government postures when it suits their interests.

Yet there’s mounting real world damage being done by scofflaw companies that refuse to take responsibility for their actions or to use some of their growing resources to help clean up the messes they create. The companies deceptively call themselves the “sharing economy,” even though renting isn’t sharing, and they’re utterly unwilling to share their wealth.

California Insurance Commissioner Dave Jones held a March 21 hearing that included

representatives of Uber and other so-called rideshare companies, and representatives from the insurance industry, trying to create a regulatory framework that would protect drivers and the general public.

As we’ve reported, Uber and similar “transportation network companies” undercut San Francisco’s taxi industry without providing commercial insurance for their drivers, leaving both its drivers and those they injure on their own in many cases.

Insurers and regulators dismissed Uber’s claim that it’s “only an app,” an argument used to justify not fully insuring drivers or taking on others responsibilities shouldered by taxi companies, with one insurance industry spokesperson calling on the TNCs to “step up, and be the insurers of their drivers.”

Airbnb has a similar business model as what ValleyWag last week called an “outlaw middleman,” creating a simple online system for connecting tourists with cheap rooms in San Francisco and other cities, heedless of the fact that such short-term rentals often violate local zoning, housing, and

tenant laws, as well as the leases of many tenant hosts.

And when San Francisco ruled two years ago that the 15 percent Transient Occupancy Tax applies to Airbnb stays, the company simply refused to comply and tack on the tax. It recently added insult to injury by saying it would support requiring hosts to pay the tax — an unworkable solution to a problem that this company got rich creating.

With the power to disrupt comes the responsibility for that disruption, something these companies refuse to accept. Twitter extorted more than \$50 million from San Francisco taxpayers by threatening to leave town, and now it refuses to even provide meaningful benefits to this community, a condition of that subsidy.

Just because they’ve found ways to make money, and/or a bunch of rich investors who are willing to lend them the power that comes with their wealth, that doesn’t validate their business models or excuse bad corporate behavior. Bullies riding bubbles are still bullies, even if they have cool apps. **SFBG**

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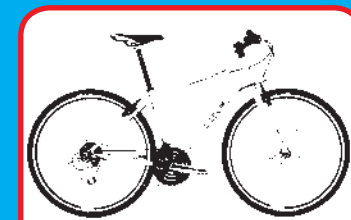
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BY STEVEN T. JONES AND
JOE FITZGERALD RODRIGUEZ
steve@sfbg.com, joe@sfbg.com

Boom for whom?

Why isn't SF's hot economy creating a budget surplus to address costly byproducts?

NEWS San Francisco's economy is booming these days, fueled by the latest dot-com bubble and a hot real estate market, sending more than expected tax revenue into city coffers. So why doesn't San Francisco have a big budget surplus to help address the gentrification and displacement triggered by the boom?

The lack of satisfying answers to that question is adding to the populist political outrage that is now animating the city, from the regular street protests against evictions and rising income inequality to the corridors of City Hall, where labors leaders and progressive activists are calling for a repeal of the corporate welfare policies adopted by the Mayor's Office.

The city's charter-mandated, biannual Five Year Financial Plan Update, released March 6, shows projected annual city budget deficits growing steadily from \$66.7 million in 2014-15 to \$339.4 million in 2017-18, demonstrating that even the hottest of economies can't overcome the city's structural budget deficit.

Revenues are indeed growing, but not nearly as fast as the cost of running the city, a mismatch that has only been exacerbated by tens of millions of dollars in tax breaks given to Twitter and other growing companies along mid-Market Street and those that offer stock options.

Changing the business tax from a payroll to gross receipts tax also failed to address that structural deficit, and it may have even exacerbated it, particularly for the big tech firms that came out ahead in the switch. Bottom line: The city isn't bringing in enough revenue to balance its bottom line, even in good years.

Last week, members and allies of the largest city employee union, Service Employees International Union Local 1021, stormed through City Hall demanding its share of the city's wealth, promising to return this week when a delayed Board of Supervisors Budget and Finance Committee hearing will finally be held.

This year's city budget process could emerge as a key narrative in the tale of two San Franciscos that is being told here and by watchers around the world.

ENOUGH IS ENOUGH

Nearly 300 SEIU members and their supporters protested the business tax breaks on the steps of City Hall on March 19, in advance of the sched-

uled budget hearing inside. Their chants took a unique twist on a familiar theme.

"Whose city?!" Sup. David Campos asked the crowd. "Everyone's city!" they shouted back.

And that's the rub. It's not about excluding tech and corporations from San Francisco, the protesters said, it's about fairness.

"There's a great deal of wealth in San Francisco, and it's wealth that leaves behind many of us," Campos told the crowd of purple-clad protesters. "It's time to put working people in front of the line."

The giveaways to corporations and the tech industry are at a breaking point, the protesters said. Twitter alone is getting an estimated \$56 million tax break, with millions more going to the companies in its orbit. The Google buses are only paying a dollar per stop, bringing in budgetary decimal dust from a corporation worth \$390 billion. City taxpayers paid \$5.5 million to subsidize Oracle CEO Larry Ellison's America's Cup last summer.

The numbers are adding up, and the union workers were asking how the city can give away hundreds of millions of dollars to the wealthy tech industry while the city struggles to provide basic services while bridging budget deficits. Mayor Ed Lee and his allies emphasize his economic policies stimulate the economy and create jobs, but the workers say that's only increasing the cost of living here.

"I have a family of five and I couldn't afford to stay here," said Brandon Dawkins, an employee in the Department of Public Health. "I was born and raised in San Francisco and we had to move to Oakland. And now that's expensive and we're going to have to go to Sacramento and I'll commute here for work."

Tech-driven job creation doesn't do anything for Dawkins. "I don't know why they're helping Twitter when they sure aren't helping us," he said.

And it's not just about the money. SEIU Political Action Chair Alysabeth Alexander said tech titans turn a blind eye to workers when they defend their corporate shuttle program on environmental grounds.

"The companies using the shuttles



often say that the shuttles move hundreds of cars off the road," she told the crowd. But she cited studies showing housing prices increase around the shuttle stops, forcing displaced workers to commute into San Francisco so tech workers can have convenient, private transportation options.

"Safe and sustainable transportation should be available for everybody," she shouted as the crowd erupted into a wave of cheers.

Companies like Google are beginning to help the city with its budget problems, recently donating \$6.8 million to support the Free Muni For Youth program. San Francisco native Marc Benioff, the founder of Salesforce.com, is also calling on his tech brethren to do more. But the protesters were dubious about such calls to charity.

"Donations, first of all, are really skewed to whatever the corporate interests feel like funding. There's not a fair and equal public policy [for where to spend], it's all corporate driven. And ultimately the donations don't make up anywhere near the amount they've gotten in terms of tax breaks," said Mike Casey, president of UNITE HERE Local 2.

He's describing the great donation swindle. The tech companies deprive the city of hundreds of millions of dollars in tax giveaways, then sprinkle a few million here and there to look like heroes, likely writing it off from their federal taxes anyway.

"They get a lot of good publicity, but they're not paying their fair share," Casey said.

SEIU pledges to continue pushing this narrative, announcing another big event at City Hall on Tax Day, April 15.

"If Twitter really feels like they're part of the community,

they should remit those tax breaks and give back that revenue," SEIU spokesperson Carlos Rivera told the Guardian, sending a clear message that corporate welfare won't be tolerated anymore. "We're telling them those days are over."

STRUCTURAL DEFICIT

City officials say the budget picture is better because of the economic boom than it otherwise would have been, and they credit the business tax breaks with helping that boom.

"We're in better shape than we were a few months ago," Controller's Office Director of Budget and Analysis Michelle Allersma, one of three authors of the five-year budget projection, told the Guardian.

Revenues are up, but not as much as might be expected given the current boom and its costly byproducts. The city's six-month budget report projects business taxes coming in at \$534.7 million this year, rather than the \$533 million budgeted. Property taxes are showing a \$21.6 million increase over the budgeted \$1.1 billion, sales taxes are showing a \$2.7 million hike to \$128.4 million, and the hotel tax is showing the biggest percentage jump, up \$22 million over budget to a projected \$296.9 million. But the parking and utility users taxes are together bringing in \$3.1 million less than what was budgeted.

"The big picture from our perspective is we're predicting significant revenue growth over the [next five-year] period, it's just that the pace of our expenditures exceeds that growth," Allersma said.

She said the biggest drivers of that expenditure growth are employee retirement expenses, lingering costs from the 2008 financial crisis, delayed

infrastructure and maintenance costs, rebuilding depleted reserves, and one-time costs such as equipment for the new General Hospital.

Yet if the city can't meet its obligations even in good years, doesn't that mean the budget has a structural imbalance that it should address? Couldn't the city have addressed that two years ago when Mayor Ed Lee crafted a business tax overhaul that was basically revenue-neutral, or now by ending tech's tax exemptions?

"Thanks to sound economic policies and a strong rebounding economy, the City has avoided the deep cuts to social services we experienced in the past and we could even backfill for cuts to state and federal programs that serve low income families and people with HIV and AIDS," Mayor's Office Press Secretary Christine Falvey wrote in response to our list of questions about why the boom hasn't created a budget surplus. "Business tax is significantly increased and in addition to social service programs, the City can now invest in capital projects and in paying down debt and increasing reserves. Unfortunately, our increase in revenues did not keep pace with the increases in City costs."

The five-year budget report is a conservative one, as its authors describe it, with its first "key assumption" being "No major changes to service levels and number of employees," even though the city is going through a big growth spurt, its skyline dotted with construction cranes. And for the employees serving that growth, it assumes only salary increases that keep pace with inflation.

But the report notes that the city could be in trouble if there's a downturn in the tech industry. "Our city revenue is really volatile. When we do well, we do really well, and when we do bad, we do really bad. Tech is inherently volatile and tourism can quickly dry up," Allersma told us.

Yet Falvey said the mayor plans to stay the course with his pro-business agenda.

"Job creation remains key," Falvey wrote to us. "The mayor continues to believe that there is no bigger income gap than between someone who has a job and someone who does not. As the budget is crafted over the next few months, the mayor will be meeting with a number of groups to make sure the budget reflects the needs of the city and that we close a deficit while providing the services people need." **SFBG**

Brian McMahon contributed to this report.

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BY REBECCA BOWE
rebecca@sfbg.com

NEWS When University of California Berkeley students Ophir Bruck and Victoria Fernandez first made contact with the University of California Board of Regents, it was a far cry from the genial hobnobbing they engaged in over lunch at the March 19 Regents meeting in San Francisco, as special guests called Student Advocates to the Regents.

About a year ago, they were outside a Regents meeting in Sacramento and, joined by about 60 other students, symbolically locked to a pair of handmade, 10-foot-tall models of oil rigs they'd set up outside the conference center.

"The idea was the symbolism of us being chained to an extractive economy that's not sustainable," Bruck explained to us. The message they hoped to impart to the Regents was: "They have the keys to our fossil freedom."

Taking advantage of the public comment session to get their point across, the students were there to call on the Regents to withdraw UC investment holdings in companies such as Exxon, Chevron, BP, and other leading fossil fuel companies. The campaign, Fossil Free Cal, is just one of dozens of student-led efforts nationwide seeking to convince campus administrations to withdraw funds from oil and gas companies as a way of curbing greenhouse gas emissions and fighting climate change.

Some local institutions of higher education have already committed to divestment from fossil fuels. Oakland's Peralta Community College District, the Foothill-DeAnza Community College Foundation, and the San Francisco State University Foundation have made commitments to divest.

But other prominent schools

Draining the tank

Students push UC system to divest from fossil fuels, joining an international movement gathering soon in San Francisco

have declined. Last October, Harvard University announced that it would not honor students' request to withdraw investment holdings from the fossil fuel sector, saying such a move would "position the university as a political actor rather than an academic institution," and could "come at a substantial economic cost." A student effort to have Brown University divest from fossil fuels also went down the tubes.

Divestment by California's flagship public university system would have a significant impact. UC Berkeley's endowment is \$3 billion, while the total UC system endowment is \$11 billion. Fossil Free Cal organizers estimate that about 5 percent of that money is tied up in the fossil fuel sector.

Beginning with the kickoff to their divestment campaign at that first Regents' meeting in Sacramento, the students' message seems to have resonated. In the time since, they've attended every Regents meeting, met individually with certain board members, submitted reports in support of divestment, and earned an official endorsement from the UC Students' Association, a student government that spans all UC campuses. Some individual regents have been receptive — but so far, the powerful UC governing board has not seriously taken up the question of divestment.

"We're worried about what our future looks like, and what they are doing with our money," Fernandez



said. "We're saying, if we're invested in fossil fuels, we're inherently invested in the destruction of students' future."

Nationwide, the campaign to divest from fossil fuels is a proactive, youth-led movement hinged on a moral argument: Since climate scientists have said it is dangerous to continue burning fossil fuels at current rates, universities have an ethical obligation to withdraw support from those corporations sticking to existing business models for extracting and burning fossil fuels.

To argue their case, the students are highlighting a quandary. There's global scientific consensus that burning fossil fuels is the reason climate change is occurring, and this has led the international community to take action. In 2010, members of the United Nations agreed

to take steps to prevent an average global temperature increase above 2 degrees Celsius.

But according to a 2012 report issued by the Carbon Tracker Institute, a London-based think tank, the amount of carbon stored in reserves by the world's leading 200 leading fossil fuel companies is enough to trigger that temperature increase five times over, if all the reserves were extracted and burned. That would severely alter the global climate with dangerous and irreversible impacts, according to climate modeling scenarios.

To lessen that damage, students are advising their campus administrators to withdraw from fossil fuels, arguing that it makes good business sense. Internationally, some economists have begun referring to a "carbon bubble," with Green

Party members of the European Parliament releasing a study last month to warn of the effect it could have on the pension funds, banks, and insurance companies in the European Union.

Even with the dawning realization that fossil fuel companies' holdings can't be burned if the international community is to meet its goals to fight climate change, the UC Regents have yet to make any clear indication on whether they will continue to keep millions of dollars tied up in that sector.

"All successful student movements took sit-ins and mass mobilizations," Bruck said during an interview at UC Berkeley's Free Speech Café, named for the historic campus movement.

It may well go there, but at this stage, organizers are still hoping the Regents will take leadership in response to their campaign. Specifically, they're pushing for UC to drop all existing investments in fossil fuel companies over the next five years, and roll out a climate change-free investment strategy.

On April 4, organizers behind this effort will host 300 students representing 100 schools from across the United States and Canada, for a conference on the fossil fuel divestment movement. The two-day strategy session, at San Francisco State University, aims to strengthen the youth-led movement to fight climate change by getting at the economic root of the problem, through divestment.

"Our goal is divesting in the next two semesters," Fernandez said. But since students cycle out of the universities over four years, and Regents are appointed for terms lasting 12 years, she realizes accomplishing this goal might mean relying on newly engaged students: "Maybe our freshmen right now will have to bring it home." **SFBG**

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BY REBECCA BOWE
rebecca@sfbg.com

NEWS In one sense, San Francisco's homeless residents have never been more visible than they are in this moment in the city's history, marked by rapid construction, accelerated gentrification, and rising income inequality. But being seen doesn't mean they're getting the help they need.

Not long ago, Lydia Bransten, who heads security at the St. Anthony's Foundation on 150 Golden Gate, happened upon a group of teenagers clustered on the street near the entrance of her soup kitchen. They had video cameras, and were filming a homeless man lying on the sidewalk.

"They were putting themselves in the shot," she said.

Giggling, the kids had decided to cast this unconscious man as a prop in a film, starring them. She told them it was time to leave. Bransten read it as yet another example of widespread dehumanization of the homeless.

"I feel like we're creating a society of untouchables," she said. "People are lying on the street, and nobody cares whether they're dead or breathing."

Condominium dwellers and other District 6 residents of SoMa and the Tenderloin are constantly bombarding Sup. Jane Kim about homelessness via email — not to express concern about the health or condition of street dwellers, but to vent their deep disgust.

"This encampment has been here almost every night for several weeks running. Each night the structure is more elaborate. Why is it allowed to remain up?" one resident wrote in an email addressed to Kim. "Another man can be found mid block, sprawled across the sidewalk ... He should be removed ASAP."

In a different email, a resident wrote: "The police non-emergency number is on my quick dial because we have to call so often to have homeless camps removed."

It's within this fractious context that the city is embarking on the most comprehensive policy discussions to take place on homelessness in a decade.

In 2004, city officials and community advocates released a 10-Year Plan to Abolish Chronic Homelessness. One only needs to walk down the street to understand that this lofty objective ultimately failed; people suffering from mental illness, addiction, and poverty continue to live on the streets.

Most everyone agrees that something should be done. But while



San Francisco's untouchables

Is San Francisco trying to help the homeless — or drive them away?

some want to see homelessness tackled because they wish undesirable people would vanish from view, others perceive a tragic byproduct of economic inequality and a dismantled social safety net, and believe the main goal should be helping homeless people recover.

"The people living in poverty are a byproduct of the system," said Karl Robillard, a spokesperson for St. Anthony's. "We will always have to help the less fortunate. That's not going to go away. But we're now blaming those very same people for being in that situation."

HOMELESS MAGNET?

A common framing of San Francisco's "homeless problem" might be called the magnet theory.

The city has allocated \$165 million to homeless services. Over time, it has succeeded in offering 6,355 permanent supportive housing units to the formerly homeless. Nevertheless, the number of homeless people accounted for on the streets has remained stubbornly flat. (The city estimates there are about 7,350 homeless people in San Francisco.)

Since the city has invested so much with such disappointing results, the story goes, there can only be one explanation: Offering robust services has drawn homeless people from elsewhere, like a magnet. By demonstrating kindness, the city has unwittingly converted itself

into a Mecca for the homeless, spoiling an otherwise lovely place for all the hardworking, law-abiding citizens who contribute and pay taxes.

That theory was thoroughly debunked in a Board of Supervisors committee hearing on Feb. 5.

"THE NUMBERS IN SAN FRANCISCO ARE VERY CONSISTENT WITH THE OTHER COMMUNITIES."

PETER CONNERY,
APPLIED SURVEY RESEARCH

"The idea of services as a magnet, ... we haven't seen any empirical data to support that," noted Peter Connery of Applied Survey Research, a consultant that conducted the city's most recent homeless count. "The numbers in San Francisco are very consistent with the other communities."

He went on to address the question on everyone's mind: Why haven't the numbers decreased? "Even in this environment where there have obviously been a tremendous number of successes in various departments and programs," Connery said,

"this has been a very tough economic period. Just to stay flat represents a huge success in this environment."

As former President Bill Clinton's campaign team used to say: It's the economy, stupid.

LIFE OUTSIDE

For Sabrina, it started with mental health problems and drug addiction. She grew up in Oakland, the daughter of a single mom who worked as a housecleaner.

"Drugs led me the wrong way, and eventually caught up with me," she explained at the soup kitchen while cradling Lily, her Chihuahua-terrier mix.

"I had nothing, at first. You have to learn to pick things up. Eventually, I got some blankets," she said. But she was vulnerable. "It can get kind of mean. The streets can be mean — especially to the ladies."

She found her way to A Woman's Place, a shelter. Then she completed a five-month drug rehab program and now she has housing at a single room occupancy hotel on Sixth Street.

"You don't realize how important those places are," she said, crediting entry into the shelter and the drug-rehab program with her recovery.

Since the 10-year plan went into effect, Coalition on Homelessness Director Jennifer Friedenbach told us, emergency services for homeless people have been dramatically scaled back. Since 2004, "We lost about

a third of our shelter beds," she explained. About half of the city's drop-in center capacity was also slashed.

"Between 2007 to 2011, we had about \$40 million in direct cuts to behavioral health," she said at the Feb. 5 hearing, seizing on the lack of mental health care, one of the key challenges to reducing homelessness.

"The result of all three of these things, I can't really put into words. It's been very dramatically negative. The increase in acuity, impact on health," she said, "those cannot be overstated."

The need for shelters is pressing. The city has provided funding for a new shelter for LGBT homeless people and a second one in the Bayview, but it hasn't kept up with demand. And for those who lack shelter, life is about navigating one dilemma after another, trying to prevent little problems from snowballing into something heinous.

Consider recent skirmishes that have arisen around the criminalization of homelessness. Department of Public Works street cleaning crews have sprayed homeless people trying to rest on Market Street. Sitting or lying on the sidewalk can result in a ticket. There are few public restrooms, but urinating on the street can result in a ticket. There are no showers, but anyone caught washing up in the library bathroom could be banned from the premises. Sleeping in a park overnight is illegal.

"The bad things that happen are when people don't see homeless people as people," said Bevan Dufty, the mayor's point person on homelessness. "That's the core of it — to be moved away, to be pushed away, citing people, arresting people."

Friedenbach said the tickets and criminalization can ultimately amount to a barrier to ending homelessness: "You're homeless, so you get a ticket, so they won't give you housing, because you wouldn't pay the ticket. And so, you're stuck on the streets."

ORDINARY EMERGENCIES

A man slumped over his lunch tray and fell to the floor. Within minutes, a medical crew had arrived on the scene, set up a powder-blue privacy screen, and cleared away a table and chairs to administer emergency care.

Throughout the dining hall, most continued lifting forkfuls of mashed potatoes, broccoli, and shredded meat to their mouths, unfazed. Volunteers clad in aprons continued to set down heaping lunch trays in front of diners

CONTINUES ON PAGE 14 >>

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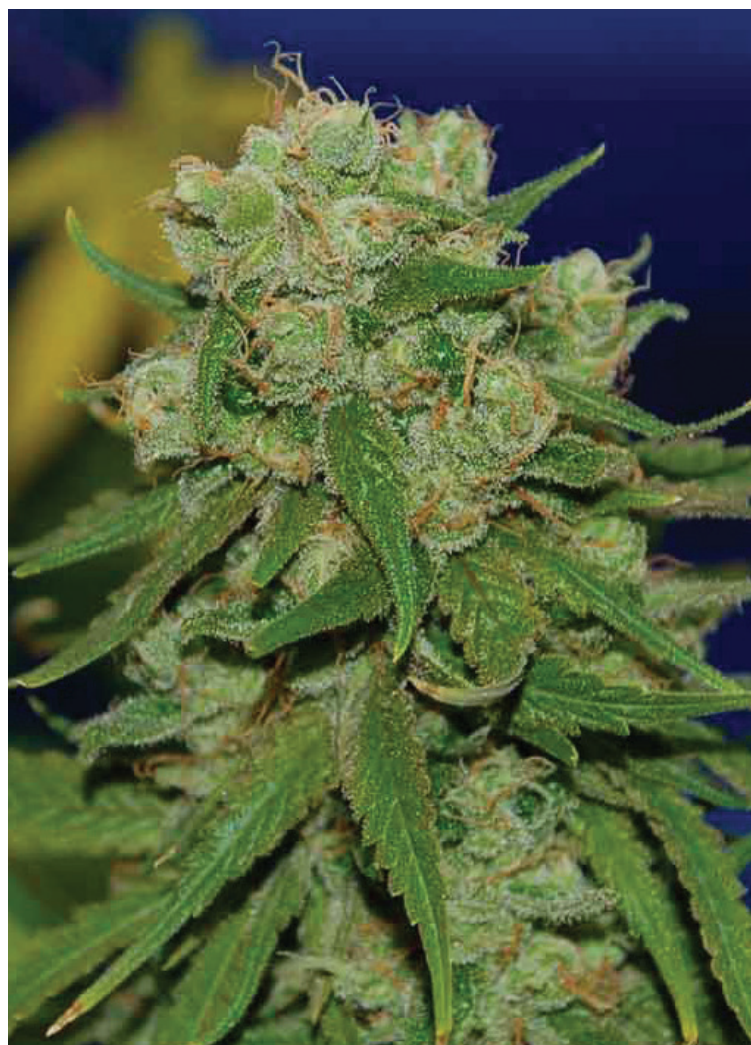
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SAN FRANCISCO'S UNTOUCHABLES

CONT>>

who held up laminated food tickets. At St. Anthony's, where between 2,500 and 3,000 hot meals are served daily to needy San Franciscans, this sort of thing happens all the time.

"A lot of our guests are subject to seizures, for one reason or another," Robillard told me by way of explanation. Behind him, a pair of medics hovered over the man's outstretched body, his face invisible behind the screen. "In almost all cases, they're fine."

Seizures are just one common ailment plaguing the St. Anthony's clientele, a mix of homeless people, folks living on the economic margins, and tenants housed in nearby single room occupancy hotels.

Jack, an elderly gentleman with a gray beard and stubs on one hand where fingers used to be, told me he'd spent years in prison, battled a heroin addiction, and sustained his hand injury while serving in the military. He previously held jobs as a rigger and a train operator, and said he became homeless after his mother passed away.

St. Anthony's staff members mentioned that Jack had recently awoken to being beaten in the head by a random attacker after he'd fallen asleep on the sidewalk near a transit station.

A petite woman with a warm demeanor, who introduced herself as Kookie, said she'd been homeless last August when she faced her own medical emergency. "I was in the street," she said. "I didn't know I was having a stroke."

She'd been spending nights on the sidewalk on Turk Street, curled up in a sleeping bag. When she had the stroke, someone called an ambulance. Her emergency had brought her unwittingly into the system. At first, "They couldn't find out who I was."

She said she'd stayed in the hospital for six months. Once she'd regained some strength, care providers connected her with homeless services. Now Kookie stays at a shelter on a night-by-night basis, crossing her fingers she'll get a 90-day bed. She's on a wait-list to be placed in supportive housing.

Kookie unzipped a tiny pouch and withdrew her late husband's driver's license as she talked about him. Originally from Buffalo, NY, she lived in Richmond while in her early 20s and took the train to San Francisco, where she worked as a bartender. She's now 60.

"When I was not homeless, I used to see people on the ground, and I never knew I would live like that,"



she said. "Now I know how it is."

HOUSING, HOUSING, HOUSING

Way back in 2003, DPH issued an in-depth report, firing off a list of policy recommendations to end homelessness in San Francisco once and for all. The product of extensive research, the agency identified the most important policy fix: "Expand housing options."

"Ultimately, people will continue to be threatened with instability until the supply of affordable housing is adequate, incomes of the poor are sufficient to pay for basic necessities, and disadvantaged people can receive the services they need," DPH wrote. "Attempts to change the homeless assistance system must take place within the context of larger efforts to help the very poor."

Fast forward more than a decade, and many who work within the city's homeless services system echo this refrain. The pervasive lack of access to permanent, affordable housing is the city's toughest nut to crack, but it doesn't need to be this way.

At the committee hearing, Friedenbach, who has been working as a homeless advocate for 19 years, spelled out the myriad funding losses that have eviscerated affordable housing programs over time.

"We've had really huge losses over the last 10 years in housing," she said. "We've lost construction for senior and disability housing. Section 8 [federal housing vouchers] has been seriously cut away at. We've lost federal funding for public housing. There were funding losses in redevelopment."

A comprehensive analysis by Budget and Legislative Analyst Harvey

Rose found the city — with some outside funding help — has spent \$81.5 million on permanent supportive housing for the formerly homeless.

That money has placed thousands of people in housing. Nevertheless, a massive unmet need persists.

WAITING GAME

Following the hard-hitting economic downturn of 2008 and 2009, San Francisco saw a spike in families becoming homeless for the first time. Although a new Bayview development is expected to bring 70 homeless families indoors, Dufty said 175 homeless families remain on a wait-list for housing.

"IT'S REALLY IMPORTANT THAT PEOPLE NOT FEEL THAT THEY'RE STUCK."

BEVAN DUFTY, CITY HOMELESS CZAR

Yet the wait-list for Housing Authority units has long since been closed. And many public housing units continue to sit vacant, boarded up. Sup. London Breed said at a March 19 committee hearing that fixing those units and opening them to homeless residents should be a priority.

DPH's Direct Access to Housing program, which provides subsidized

housing in SROs and apartments, was also too overwhelmed to accept new enrollees until just recently. Since the applicant pool opened up again in January, 342 homeless people have already signed up in search of units, according to DPH. But only about a third of them will be placed, the results of our public records request showed.

Meanwhile, the city lacks a pathway for moving those initially placed in SROs into more permanent digs, which would free up space for new waves of homeless people brought in off the street.

City officials have conceptualized the need for a "housing ladder" — but if one applies that analogy to San Francisco's current housing market, it's a ladder with rungs missing from the very bottom all the way to the very top.

In the last fiscal year, HSA allocated \$25 million toward subsidized housing for people enrolled in the SRO master-lease program. "It's often talked about as supportive housing," Friedenbach notes. "But supportive housing under a federal definition is affordable, permanent, and supportive."

In SROs, which are notoriously rundown — sometimes with busted elevators in buildings where residents use canes and wheelchairs to get around — people can fork over 80 percent of their fixed incomes on rent.

"An individual entering our housing system should have an opportunity to move into other different types of housing," Dufty told the supervisors. "It's really important that people not feel that they're stuck."

Amanda Fried, who works in

Dufty's office, echoed this idea. "Our focus has to be on this ladder," she told us. "If people move in, then they have options to move on. What happens now is, we build the housing, people move in, and they stay."

START OF THE CYCLE

Homelessness does begin somewhere. For Joseph, a third-generation San Franciscan who grew up in the Mission and once lived in an apartment a block from the Pacific Ocean, the downward spiral began with an Ellis Act eviction.

After losing his place, he stayed with friends and family members, sometimes on the streets, and occasionally using the shelter system (he hated that, telling us, "I felt safer in Vietnam"). He now receives Social Security benefits and lives in an SRO.

Homelessness is often a direct consequence of eviction. Last year, the city allocated an additional \$1 million for eviction defense services. Advocates hope to increase this support in the current round of budget talks. The boost in funding yielded measurable results, Friedenbach pointed out, doubling the number of tenants who managed to stave off eviction once they sought legal defense.

There's also a trend of formerly homeless residents getting evicted from publicly subsidized housing. Since 2009, the Eviction Defense Collaborative has counted 1,128 evictions from housing provided through HSA programs. Since most came from being homeless, they are likely returning to homelessness.

Dufty said more could be done to help people stay housed. "Yes, we're housing incredibly challenged individuals. And we have to recognize that allowing those individuals to be evicted, without the city using all of our resources to intervene to help that person, that's not productive," he said. "It's debilitating to the person. It's just not good."

Fried said the city could do more to provide financial services to people who were newly housed. "You were homeless on the street — you know you didn't pay some bill for a long time. Really that's the time, once you're housed and stable, to say, 'let's go back and pull your credit.' Once we have people in housing, how are we increasing their income?"

SEARCH FOR SOLUTIONS

The reopening of [freespace], a community space at Sixth and Market temporarily funded by a city-administered grant, attracted a young, hip crowd, including many tech workers. A girl in a short white dress played DJ on

CONTINUES ON PAGE 16 >>

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SAN FRANCISCO'S UNTOUCHABLES CONT>>

her laptop, against a backdrop where people had scrawled their visions for positive improvements in the city. Some of the same organizers are helping to organize HACKtivation for the Homeless, an event that will be held at the tech headquarters of Yammer on March 28. The event will bring together software developers and homeless service providers to talk about how to more effectively address homelessness.

"The approach we're talking about is working with organizations and helping them build capacity," organizer Ilana Lipsett told us. The idea is to help providers boost their tech capacity to become more effective. And according to Kyle Stewart of ReAllocate, an organization that is partnering on the initiative, "The hope is that it's an opportunity to bridge these communities."

Other out-of-the box ideas have come from City Hall. Sup. Kim, who stayed at a homeless shelter in 2012 during a brief stint as acting mayor, said she was partially struck by how boring that experience was — once a person is locked into a shelter, there is nothing to do, for 12 hours.

She wondered: Why aren't there services in the shelters? Why isn't there access to job training, counseling, or medical care in those facilities? Why are the staffers all paid minimum wage, ill-equipped to deal with the stressful scenarios they are routinely placed in? Her office has allocated some discretionary funding to facilitate a yoga program at Next Door shelter, in hopes of providing a restorative activity for clients and staff.

More recently, Sup. Mark Farrell has focused on expanding the Homeless Outreach Team as an attempt to address homelessness. Farrell recently initiated a citywide dialogue on addressing homelessness with a series of intensive hearings on the issue. He proposed a budgetary supplement of \$1.3 million to double the staff of the HOT team, and to add more staff members with medical and psychiatric certification to the mix.

But the debate at the March 19 Budget and Finance Committee hearing grew heated, because Sup. John Avalos wanted to see a more comprehensive plan for addressing homelessness. "I'm interested in people exiting homelessness," he said. "I'd like there to be a plan that's more baked that has a sense of where we're going."



Farrell was adamant that the vote was not about addressing homelessness in the broader sense, but expanding outreach. "We have to vote on: do we believe, as supervisors, that we need more outreach on our streets to the homeless population or do we not?" he said.

"I'M INTERESTED IN PEOPLE EXITING HOMELESSNESS."

SUP. JOHN AVALOS

Sup. Scott Wiener defined it as an issue affecting neighborhoods. "When we're actually looking at what is happening on our streets, it is an emergency right now," he said. "It's not enough just to rely on police officers."

When other members of the board said homeless advocates should be integrated into the solution,

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Wiener said, "The stakeholders here are not just the organizations that are doing work around homelessness, they are the 830,000 residents of San Francisco ... It impacts their neighborhoods every day."

Asked what she thought about it, Kim told us she believed sending more nurses and mental-health service providers into the city's streets was a good plan — but she emphasized that it had to be part of a larger effort.

"If you're just going to increase the HOT team, but not services," she said, "then you're just sending people out to harass homeless people."

STILL OUT THERE

Mike is 53, and he's lived on the streets of San Francisco for five years. He was born in Massachusetts, and his brothers and sisters live in Napa. We encountered him sitting on the sidewalk in the Tenderloin. "I don't like shelters," he explained. "I got beat up a couple times, there were arguments." So he sleeps under a blanket outside. "It's rough," he said. "I do it how I can."

A few blocks away we encountered Gary, who said he's been homeless in San Francisco for 17 years. He was homeless when he arrived from

Los Angeles. He said he'd overdosed "a bunch of times," he's gone through detox five times, and he's been hospitalized time and again. "Call 911, and they'll take care of you pretty good."

Gary is an addict. "If I knew how to fix it, I would," he said. "Do yourself a favor, and lose everything. It's like acting like you're blind."

Gary and Mike, chronically homeless people who have been on the streets for years, are HOT's target clientele. "My slice of the pie is the sickest, the high-mortality, they're often the ones that are laid out in the street," said Maria Martinez, a senior staff member at DPH who started the HOT program.

"I went through years of the 10-Year plan," she added. "Do I feel like I could take this money [the HOT team supplement] and do something effective with it? Yes. Do I think there's a lot of other things that we could address? Yes."

Pressed on what broader solutions would look like, she said, "There has to be an exit into permanent housing. I've seen that we've been creative around that. We can make lives better. I say that vehemently. And permanent housing is critical to exiting out of homelessness." **SFBG**

A fine dilemma

Increased citations often hinder homeless youth

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

NEWS Police have heavily increased sweeps of homeless campers in Golden Gate and Buena Vista parks since January as city officials discuss the next 10-year homeless plan, targeting a specific population of the city's homeless: youth 25 years old and under, kids who often make those parks their homes.

Officials estimate there are as many as 1,902 homeless unaccompanied children and transitional age youth (ages 18-24) in San Francisco. The Haight's young homeless often identify themselves colloquially as "street kids." Although not all street kids desire to stop roaming, those striving to stabilize their lives find camping citations a major barrier in escaping homelessness.

"There's been a big step up in police force in the Haight," Jefferson Fellows, a manager of

outreach at Larkin Street Youth Services, told us. On the early morning of Jan. 24, Park Station police officers cited over 30 campers in Buena Vista and Golden Gate parks, according to police records. The numbers are higher than usual, but month-by-month comparisons are difficult due to the seasonal changes in homeless populations.

At its satellite office, Fellows works with Haight street youth to reduce their citations and keep court dates. "There's a real struggle our youth are facing, and a lack of options," he said.

The youth and police both verify that enforcement has increased lately.

Capt. Greg Corrales of Park Station told the Guardian he's increased sweeps of campers in the two parks in response to increased community complaints. When we asked him to produce email copies of those complaints, he said many of them were made

in person at community meetings.

A recently formed petition, "Restore and Improve Buena Vista Park," specifically calls on local police to step up patrols, increase enforcement of no camping laws, and to place police at key points around Buena Vista Park at 5pm to prevent campers from setting up in the evening. It has 748 signatures.

The neighbors view increased police action as the solution to dissolving campsites, but the citations issued to those campers can be a barrier for these youth to find permanent housing.

Walking into Larkin Street Youth's satellite office on Haight Street is akin to stumbling into a Thanksgiving dinner. Teenagers and 20-somethings gather around a table brimming with food: strawberries, pastries, cheese, and more. Many know each other, and rejoice in their reunions after

CONTINUES ON PAGE 18 >>

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NEWS HOMELESS

A FINE DILEMMA

CONT>>

spending months apart on the road. As we walked in, a girl named Stormy shouted "Ace!" happily and wrapped her arms around a dreadlocked friend.

They may or may not have homes, but it's clear many consider each other family. Among their many common bonds (a love of dogs is a popular one), they all have one thing they don't celebrate: an abundance of citations for sleeping or camping in parks.

One of them is Skye David Chase, 23, a tan and bearded native San Franciscan. He has "blood family" out in the Presidio. "My mom was a black sheep, she hung out with the hippies and the Deadheads down here (in the Haight)," he said. "My soul is here."

Chase pulled out a stack of citations an inch thick. They're mostly from camping in Golden Gate Park, but other citations are peppered in as well, he said. Altogether they tally about \$2,000.

"Now I have a lot of fines built up, I might have jail time, I don't know. That's just for four months of sleeping here," he said. "In that time, I was coming [to Larkin] for services, I was going to counseling, getting my medical stuff. The cops would show me respect, shake my hand sometimes, but they'd still give me the ticket."

Not all street kids want out, but Chase is tired of roaming. He says he kicked his heroin habit, and now spends his time educating himself in libraries and looking for a steady job. He dreams of becoming a librarian.

Most importantly, he's seeking a permanent place to call home. But he's in a hole he can't dig out of: If he doesn't find housing he'll keep accruing camping citations, and finding housing is difficult as long as the citations burden him financially. Applying for certain types of housing can be difficult with the specter of criminal history hovering over you.

"Many programs turn people away who have warrants," Jennifer Friedenbach, the executive director of the Coalition on Homelessness said. As citations go unpaid, youth are issued arrest warrants. Some programs work to clear records of offenders, like the Public Defender's

Office's Clean Slate program. But camping violations are often infractions — Clean Slate advertises helping offenders reduce felonies to misdemeanors.

A San Francisco Civil Grand Jury report last year put the problem succinctly: "The current system of issuing citations for nighttime sleeping and camping in the Park has not been effective in reducing the number of park dwellers."

Bevan Dufty, the director of the mayor's homeless program, HOPE, said he understands the need to enforce the law, but perhaps that enforcement is detrimental to permanent housing solutions.

"Citations more often than not result in a barrier to housing people," he said. But camping citations are just one of many types of citations harrying the homeless, he said. Dufty told us of a young woman who is now 23, but has been homeless since she was 15. He went with her to court to try to minimize her many citations, which made her ineligible for some services.

"The fundamental goal," he said, "should be trying to get people housed."

Dufty said he would try to help Chase personally, and we're now in efforts to connect them.

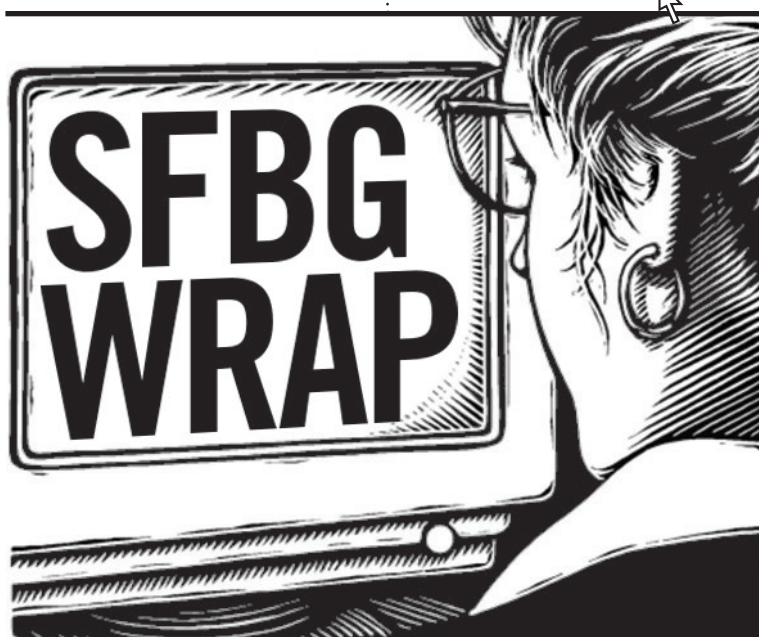
Chase may have many fines built up, but a pro bono attorney he met through Project Homeless Connect is helping him navigate the legal system. Recently, his effort to find housing and get a job has taken on a dangerous edge of necessity. Chase recently learned he is HIV-positive.

"I just found out six months ago," he said. It's forced him to make decisions about where to camp, based on his energy levels and proximity to services. "If I walk too much I'm not utilizing my food and energy properly."

Many of the street kids are roamers, but for those like Chase who want to find permanence and stability, it can almost seem like the city is giving them a help up with one hand and pushing them back out onto the street with another.

But Chase remains positive about life.

"I was here a few months ago and someone had a telescope out here, we could see the nine moons of Jupiter lined up. It was powerful," Chase said. "I have an empathetic viewpoint now that I've been through all this. I don't have a choice." **SFBG**



UNANSWERED QUESTION ON SF HOUSING

Nobody has a good answer to San Francisco's most basic housing problem: How do we build the housing that existing city residents need? It was a question the Guardian has been posing for many years, and one that I again asked a panel of journalists and housing advocates on March 14, again getting no good answers.

The question is an important one given Mayor Ed Lee's so-called "affordability agenda" and pledge to build 30,000 new housing units, a third of them somehow affordable, by 2020. And it's a question that led to the founding 30 years ago of Bridge Housing, the builder of affordable and supportive housing that assembled this media roundtable.

"There really isn't one thing, there needs to be a lot of changes in a lot of areas to make it happen," was the closest that Bridge CEO Cynthia Parker came to answering the question.

One of those things is a general obligation bond measure this fall to fund affordable housing and transportation projects around the Bay Area, which Bridge and a large coalition of other partners are pushing. That would help channel some of the booming Bay Area's wealth into its severely underfunded affordable housing and transit needs.

When I brought up other ideas from our March 12 Guardian editorial ("Lee must pay for his promises") for capturing more of the city's wealth — such as new taxes on tech companies, a congestion pricing charge, and downtown transit assessment districts — Parker replied, "We'd be in favor of a lot of that."

Yet it's going to take far more proactive, aggressive, and creative actions to really bridge the gap between the San Francisco Housing Element's analysis that 60 percent of new housing should be below-market-rate and affordable to those earning 120 percent or less of the area median income, and the less than 20 percent that San Francisco is actually building and promoting through its policies. (Steven T. Jones)

NO CHARGES IN CCSF PROTEST

The two formerly jailed City College student protesters can now breathe a sigh of relief, as they learned March 19 that the District Attorney's Office won't be filing criminal charges against them.

Otto Pippenger, 20, and Dimitrios Philliou, 21, were detained by SFPD following a violent clash during a City College protest on March 13. Their ideological and physical fight for democracy at their school is also the subject of one of our print articles in last week's Guardian ("Democracy for none," March 18). Philliou's attorney confirmed to the Guardian that charges were not pursued by the District Attorney's Office.

"The charges have been dropped for now, in terms of the criminal case," said Rachel Lederman, president of the San Francisco chapter of the National Lawyers Guild, which is representing Philliou.

But, she noted, they're not out of the fire yet.

"The fight is not over for them," she said, "as it's possible they'll face school discipline."

Heidi Alletzhauser, Pippenger's mother, told the Guardian that Vice

Chancellor Faye Naples indicated the two would face some sort of disciplinary hearing, though Naples told Alletzhauser that Pippenger would not be expelled. (Joe Fitzgerald Rodriguez)

ACTIVISTS CROSS THE BORDER

Last November, the Guardian profiled Alex Aldana, a queer immigration activist who was born in Mexico but came to Pomona with his mother and sister on a visa at the age of 16 ("Undocumented and unafraid," 11/12/13).

On March 18, Aldana joined a group of undocumented immigrants in a protest at the US border crossing at Otay Mesa in San Diego. Chanting together, they marched over the border and presented themselves to US Immigration and Customs and US Border Protection agents, whom they asked for asylum.

Among the immigrants who surrendered to immigration agents were women, children, and teens. Some are separated from their husbands, children, and families in the US and, like my own mother (see "They deported my mom," March 11), wish to be reunited.

The youth protesters were brought to the US earlier in childhood, but deported to Mexico after being taken into custody and detained by US Immigration and Customs Enforcement. Some would have qualified to remain under the Dream Act, but were forced to leave the country before it was signed into law.

The protesters marched toward the turnstiles that separate Mexico and the US, chanting "Yes we can," and "No human is illegal."

A few feet from the gates, the group paused to listen to a final pep talk from Aldana.

The action was captured and recorded in real time on U-Stream. About 16 minutes into the video, he can be seen addressing the crowd, fist raised. "We have nothing to lose but our chains," Aldana told the group. Then, in Spanish, he said, "Without papers," to which his fellow protesters responded, "without fear."

They made their way to the turnstiles and one by one they walked through, straight into custody of US border guards. As they crossed the border, they told a cameraperson where they hoped to go. They named cities, such as Phoenix and Tucson, and states, such as Alabama, Oregon, and North Carolina. But each one said, in English or Spanish, "we're going home."

It was part of a series of organized border crossings by the National Immigrant Youth Alliance, to highlight the experiences of young people who lived for years in the United States but were deported due to their immigration status. In Aldana's case, he traveled to Mexico voluntarily, due to a family emergency. (Francisco Alvarado)

OAKLAND SETTLES WITH INJURED OCCUPIER

Iraq War veteran and injured Occupy Oakland protester Scott Olsen, 26, won a settlement of \$4.5 million from the city of Oakland in a federal lawsuit, his attorneys announced March 21.

At the tail end of a thousands-strong 2011 Occupy Oakland protest, an Oakland Police Department officer fired a beanbag directly into Olsen's head, causing serious and lasting brain injury. His attorney, Rachel Lederman, said that was why the payout was so high.

"His bones were shattered, part of his brain was destroyed," she told the Guardian. "He'd been working as a computer system network administrator. He's not going back to that kind of work, and it compensates him for his wage loss for his lifetime."

But in the end, she said, "No amount of money can put his head back together." (Joe Fitzgerald Rodriguez)

GUARDIAN SEEKS COLUMNISTS

The Bay Guardian is looking for a pair of new freelance writers to do separate monthly columns covering the technology industry and economic/social justice issues. The two new columns would go into a rotation we're tentatively calling Soul of the City, along with Jason Henderson's Street Fight column and a new environmental column by News Editor Rebecca Bowe that we'll debut in our Earth Day issue.

For the technology column, we want someone with a deep understanding of this industry, its economic and personality drivers, and the role it could and should play in the civic life of San Francisco and nearby communities. We aren't looking for gadget reviews or TechCrunch-style evangelizing or fetishizing of the tech sector, but someone with an illuminating, populist perspective that appeals to a broad base of Guardian readers.

The other column, on economic and social justice issues, would cover everything from housing rights to labor to police accountability issues, with an eye toward how San Francisco can maintain its diversity and cultural vibrancy. We want someone steeped in Bay Area political activism and advocacy, but with an independent streak and fearless desire to speak truth to power.

We strongly encourage candidates of color, young people, and those representing communities that need a stronger voice in the local political discourse to apply.

If you're interested, please sent your qualifications and concepts, along with one sample column and ideas for future columns, to Editor-in-Chief Steven T. Jones at steve@sfbg.com. Help us escalate this fight for the soul of the city by adding your voice to the Guardian's mix. (Guardian staff)



THURSDAY 27

THE ROAD TO SINGLE-PAYER: TRULY UNIVERSAL HEALTHCARE

Unitarian Universalists Center, 1187 Franklin, SF. sanfranpda@aol.com. 7pm, free. As the basic flaws of the Affordable Care Act become increasingly obvious, more people are demanding a truly universal healthcare program based on single-payer financing. Bills have been introduced in Congress and several states are moving toward implementing their own single-payer system. Single-payer will not happen by itself. At the March 27 Forum, leading single-payer activists will describe how their organizations are working to bring about real healthcare reform in the US and how we can support their efforts.

FRIDAY 28

A SLIVER OF LIGHT: THREE AMERICANS IMPRISONED IN IRAN

Los Altos High School, 201 Almond, Los Altos. www.commonwealthclub.org. 7pm, \$20 or \$8 for students. In summer 2009, Shane Bauer, Josh Fattal, and Sarah Shourd made international headlines when they were hiking and unknowingly crossed into Iran. The three Americans were captured by border patrol, accused of espionage, and ultimately imprisoned for two years in Tehran's infamous Evin Prison. Together they share their harrowing story of hope and survival.

MONDAY 31

CESAR E. CHAVEZ HOLIDAY BREAKFAST

Mission Language and Vocational School, 2929 19th, SF. www.cesarchavezday.org. 8-10am, \$60. There will be a breakfast concocted by the Latino Culinary Academy to commemorate and celebrate the life and work of civil rights leader Cesar Chavez. The event will include the presentation of the Cesar E. Chavez Legacy Awards and special guest speaker Juanita Chavez, daughter of civil rights leader Dolores Huerta and niece of Cesar Chavez. All proceeds benefit the Cesar E. Chavez Holiday Parade and Festival.

TUESDAY 1

OTHER VOICES: BUILD DEMOCRACY, END CORPORATE RULE

Community Media Center, 900 San Antonio, Palo Alto. www.peaceandjustice.org. 7pm, free. Right now, there's a true grassroots effort in the works to end corruption by putting an initiative on the November ballot called Build Democracy, End Corporate Rule. The goal of this effort is to reverse the U.S. Supreme Court's ruling in Citizens United v. Federal Election Commission. Residents are invited for this live TV broadcast and to take part right in the studio. "We devote a substantial portion of every forum to dialogue with our audience members. So come with your questions, comments and ideas and be a part of it!" SFBG



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FOOD + DRINK



Spammy fries

BY MARCIA GAGLIARDI

TABLEHOPPING A trio of restaurant openings — Calvados, cheese cones, and craft beer, represent! — plus a new spot for loco moco.

CHOW NOW

Some interesting openings this week, starting with **Trou Normand** (140 New Montgomery, SF. www.trounormandsf.com), inside the historic Pacific Telephone Building in SoMa. It's from Thad Vogler of Bar Agricole, so yeah, there will be awesome booze there. And good ice. Cocktails include Armagnac, Cognac, and Calvados. (Be prepared to throw back a traditional shot of Calvados, a French brandy, in preparation for or during a big meal to "make room" with "a Norman hole" — hence the name, Trou Normand).

It will eventually be an all-day affair, so you'll be able to swing by whenever for breakfast, lunch, and dinner — but just dinner for now, hold up. The menu includes many meaty items, ranging from caraway sausage to housemade charcuterie by chef Salvatore Cracco, plus polenta, white wine-braised artichokes, and other vegetable dishes, because it's not good to just have meat all the time, you know. The Deco space is so stylish, with lots of custom artistic touches (all the art on the walls is by women artists), incredibly tall windows, reclaimed marble for the tables and bar, dark oak floors, and tufted booths the color of tobacco. How'd we get so lucky to have this space? Seriously. It's a sexy one.

North Beach has a new neighborhood spot for Neapolitan-style pizza, **Il Casaro** (348 Columbus, SF. www.ilcasarosf.com), and some bona fide Italians opened it: chef Francesco Covucci and Peter Fazio, who are also behind the nearby Vicoletto. Casaro means "cheesemaker," so there is definitely some dairy in the casa, including the rarely seen raspa



HAWAII NOT? AHI POKE BOWL AT SAMMY'S ALOHA

PHOTO BY TABLEHOPPER

dura, a cow's milk cheese (young Lodigiano) that is shaved off the wheel and then served in a cone. Cheese cone, hell yes.

There's also housemade fior di latte mozzarella, burrata, and a menu full of "cibo da strada," the late-night street food you find in Italy (think arancini and crochette). Plus there's the sure-to-be-awesome panuozzo: pizza dough sandwiches stuffed with broccoli rabe, Italian sausage, and scamorza, or one with ground pork, pepe rosso, fennel seed, and french fries (the best late-night eats, that panuozzo). As for the pizzas you'll see coming out of the wood-fired Stefano Ferrara oven, they're made by a pro pizzaiolo, and feature classic Italian toppings (\$12–\$18). No need for pastas here, but you'll find plenty of Italian wines. Say cin cin Sun–Thu 12pm–11pm and Fri–Sat 12pm–12am.

Craft beer (we're talking 43 on tap). Deep-fried Monte Cristo sandwiches. An adventurous location. The cobwebs of the former and *looong*-vacant Fulton Street Bar have been blown away to make room for **Barrelhead Brewhouse** (1785 Fulton, SF. www.barrelheadsf.com), a brewery and restaurant from owner-brewer Ivan Hopkinson, previously assistant brewmaster at Park Chalet. Check out a sleek mezzanine, a

honking torpedo that holds all the taps, and a bunch of brewing equipment (soon actually brewing, but not just yet). Stoners will appreciate a fun touch: quirky items embedded in the lacquer on the reclaimed wood slabs. The kitchen plans to stay open nightly until 1:30am, pretty damn cool, that. (Chef Tim Tattan was previously sous chef at Monk's Kettle).

BALLIN' ON A BUDGET

Anyone wistful for a little taste of Hawaii will want to scoot on over to the to-go window at Butterfly on the Embarcadero for their next lunch. The window is now **Sammy's Aloha** (Pier 33, The Embarcadero at Bay, 415-864-8999), with Sammy Kong Kee stuffing the awesome housemade milk buns with kalua-style pork and BBQ chicken (just \$8). Rice bowls in effect (ahi poke and loco moco), noodle bowls, salads, bao... And whoa, the Spammy Fries (\$5) come with fried sushi rice and salmon roe. All the ingredients are quality, and nothing's over \$11. Mahalo. Open Tue–Sun (11am–3pm). **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column, www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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WAY OUT HAWAII WEST
 GUARDIAN PHOTO BY JOSEPH SCHELL



Aloha, partner

BY STUART SCHUFFMAN,
 AKA BROKE-ASS STUART
 culture@sfbg.com

Weekends are for amateurs. Weeknights are for pros. That's why each week Broke-Ass Stuart (www.brokeassstuart.com) will be exploring a different San Francisco bar, bringing you stories about the places and people who make San Francisco one of the most phenomenal cities in the world. Who wants a drink?

looked at the scores of pool trophies, tiny drink umbrellas, and the laminated poster suggesting a slew of different tropical cocktails. Hawaii West had been around for roughly 50 years, the bartender told me, but she didn't know much about its history. I gave her my info and asked her to have the owner contact me so I could find out.

A few days later I got a text from Nolan Kellet, Hawaii West's owner, a union roofer who's been a building inspector on military bases throughout the US for the past decade. In our conversation he told me how his grandmother moved from Hawaii to SF in the early '60s and opened the Aloha Café. His father, one-time president of Amalgamated Transit Union Local 1225, reopened the place in 1969 naming it Hawaii West, while his mother worked there serving long-shoremen in the '70s and '80s and Academy of Art students in the '90s.

"I remember as young boy in early '70s," Kellet told me, "Hell's Angels frequented the bar until the police station moved in across the street. I remember motorcycles lined up and down both sides of Vallejo Street. Wish I had some pics. They gave me rides through the Broadway tunnel and around Fisherman's Wharf at a young age."

Old bars are like the rings inside a tree trunk, they're witnesses to history and become a record of it simply by existing. Hawaii West exemplifies this brilliantly. Walking in, you know great stories live there, you just have to dig a little deeper to get them.

"You guys get busy?" I asked the bartender as I was leaving. "Not really," she told me. "You can pretty much come here with a group of friends anytime and take over the place." I walked out of there drunk and smiling because I realized New York Magazine had missed a crucial point: We still have Hawaii West. **SFBG**

THE WEEKNIGHTER It was nighttime in North Beach and that series of New York Magazine articles had come out earlier in the day. You know the ones: They were saying how San Francisco was more New York than New York, and then demonstrated it by needling us on how tech was ruining our wonderful town. I was bummed.

It was like reading about the reasons they closed Tu-Lan a while back: You knew terrible things were happening, but up until then you were able to suspend your disbelief. I'd finished a vodka soda at Mr. Bing's with a friend and then decided to see what else I could drink my way into. I imagine it's that same sentiment that lands most people in **Hawaii West** (729 Vallejo, SF. 415-362-3220).

Even though I'd miraculously never been there before, this divey North Beach tiki bar felt like home as soon as I walked in. A guy was face-timing with his girlfriend while playing himself at pool, soul and funk emanated from the Music Choice channel on the TV, and a legless foosball table sat abandoned on a side table. It was my kind of rundown, my kind of weird. The bartender asked my name and then introduced me to the six or seven other patrons sitting at the bar. Their friendliness was overwhelming.

"How the fuck have I never been in here before?" I asked myself as I

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WEDNESDAY/26

CARCASS

For nearly 30 years now, British metal titans Carcass have been a pioneer in the grindcore and melod-



ic death metal genres, from their musical style and sound to lyrical content and artwork. After releasing a slew of records now considered classics, including 1993's landmark *Heartwork* (Earache) the band eventually called it quits for 10 years before re-forming in 2007. With original members Jeff Walker and Bill Steer still bashing out vocals, guitar, and bass, the foursome released *Surgical Steel* (Nuclear Blast) last year, its first new record in a decade and a half. The Black Dahlia Murder, Repulsion, Gorguts, and Noisem also appear tonight, as part of the Decibel Magazine Tour. (Sean McCourt)

6:30pm, \$28.50-\$30

Regency Ballroom

1300 Van Ness, SF

www.theregencyballroom.com

LINDA PERHACS

In 1970, a dental hygienist living in LA's Topanga Canyon cut a record called *Parallelograms*. This album, Linda Perhac's debut, went on virtually unlistened-to for the next 35 years. Dug up by diligent audiophiles, the record was passed around, becoming a cult-classic gem of hippie-era folk. One of these



newfound fans was indie musician Devandra Banhart, who coaxed Perhacs into the studio with him in 2003. Seven years later, she would play her first live show...ever. Now Perhacs has been sampled by Daft Punk, covered by Opeth, and adored by many more fans than anyone

could have predicted. This year, the 44-years-in-the-making follow-up to *Parallelograms* has finally been released on Sufjan Stevens' Asthmatic Kitty label, and Perhacs is hitting the road, finally getting the recognition her deeply resonant and ethereally beautiful songwriting deserves. (Haley Zaremba)

9pm, \$20

The Chapel

777 Valencia, SF

(415) 551-5157

www.thechapelsf.com

THURSDAY/27

SHARON JONES AND THE DAP-KINGS

Last year, just three months before the Dap-Kings' fifth studio album was slated for release, frontwoman Sharon Jones was diagnosed with stage two pancreatic cancer. But Jones is a fighter. A former bank security guard, corrections officer, and starving artist, Jones is no delicate flower. Now, after surgery and chemo, Jones and company are back on the road to support the rip-roaring *Give the People What They Want*, the most unintentionally aptly titled album ever. For those who have never seen Sharon Jones and the Dap-Kings over the course of the band's 12-year career, know this:

They are inhuman. Their musicianship is impeccable, their energy unstoppable, their groove makes it impossible to stand still. And then there's Jones. She didn't achieve commercial success until middle age, and she dances like she's been storing up her energy and radiance for her entire life. As she's proven through her career and in her battle with cancer, she is a force of nature — wild, unflap-



SHARON JONES
SEE
THU/27

pable, and unbeatable. (Zaremba)

With Valerie June

8pm, \$35

Fillmore

1805 Geary, SF

(415) 346-3000

www.thefillmore.com

MADONNA LOOK-ALIKE NIGHT

"Only when I'm dancing can I feel this free." Cat Club is honoring our favorite material girl this Thursday night. While you can't truly relive the Reagan years without Madonna's top hits, SoMa's favorite cat-themed night-



club is hosting a special rendition of its weekly "Class of 1984" dance party, and this tribute goes way beyond the music. Strap on your Boy Toy belts, cone bras, and fingerless leather gloves for the Madonna Look-Alike Contest. (The \$6 cover charge is waived for all those in costume before 11pm, and the contest begins at 11:30pm.)

Madonna's most iconic songs and music videos along with many other New Wave and pop one-hit wonders will be playing all night long.

Gyrate the night away in your favorite queen of pop fashion, whether it's the corseted wedding gown and lace veil of "Like a Virgin," the Marilyn Monroe-inspired silhouette from "Express Yourself," or the boyish bad girl look à la "Papa Don't Preach." Make Madge proud! (Laura B. Childs)

9pm, \$6

Cat Club

1190 Folsom, SF

(415) 703-8965

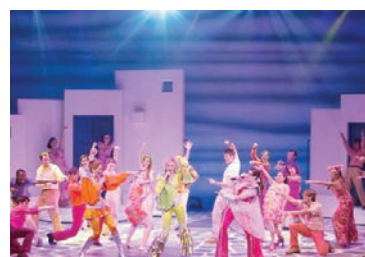
www.sfcclub.com



FRIDAY/28

MAMMA MIA!

Disco is back and very much alive! One of Broadway's most acclaimed musicals makes its way to SHN Orpheum Theatre tonight through April 6. *Mamma Mia!* is one of those feel-good shows for everyone, whether you're a newcomer or a cult-following veteran. With a soundtrack by immortal Swedish pop titans ABBA, exuberant disco costumes, and slapstick comedy, the musical follows a young girl's quest to find her father on the eve



of her wedding. The audience is the winner during this 150-minute performance. Expect to sing along to chart-topping hits such as "Super Trouper," "Take A Chance on Me," and others — you'll leave the show with a smile across your face and (careful) "Dancing Queen" in your head for days. (Childs)

8pm, \$40-\$160

SHN Orpheum Theatre

1192 Market, SF

(888) 746-1799

www.shnsf.com

JOHNNY GUITAR, THE MUSICAL

Calling all railroad tramps! There are no other Westerns quite like Nicholas Ray's 1954 *Johnny Guitar*. Starring Joan Crawford (as a brazen saloon owner), Mercedes McCambridge (as a feisty local who hates her; conveniently, the actors

CONTINUES ON PAGE 24 >>

FRIDAY/28

CONT.>>

hated each other in real life, too), and Sterling Hayden (as the titular outlaw), *Johnny Guitar* also features



a bank robber named “the Dancin’ Kid,” unintentionally (?) hilarious dialogue, and a helluva theme song performed by Peggy Lee. Campy and action-packed, it’s perfect fodder for a musical; first adapted in 2004, the off-Broadway hit makes its Bay Area premiere at the Masquers Playhouse. (Cheryl Eddy)

Through April 26

Runs Fri-Sat, 8pm; Sun, 2pm (no show Sun/30), \$22

Masquers Playhouse

105 Park Place, Point Richmond

www.masquers.org

④ WORK MORE! #6

Under the guiding hand of founder and creative director Mica Sigourney, *Work MORE!* aims to “provide a platform for collaborative artmaking that utilizes drag to disturb traditional notions of beauty, femininity, and masculinity while promoting interdisciplinary collaborations among artists,” according to its mission statement. Its latest incarnation: drag queens paired with fine artists. The resulting nonperformative works go on display at an opening that features (what else?) a drag show; future events include a “fake docent tour” with Laura Arrington and Phillip Huang, and a panel discussion on “Illegitimate Art” with co-curator Cara Rose DeFabio. (Eddy)

Exhibit runs through April 24

Opening party and performance tonight, 7pm, free

SOMArts Gallery

934 Brannan, SF

www.cargocollective.com/workmore

SATURDAY/29

🕒 SAGRADA: THE MYSTERY OF CREATION

“I am not a creator,” the architect Antonio Gaudi once said. “I only copy.” Purely original or not, Barcelona’s Sagrada Familia, an enormous church that blends Gothic and Art Nouveau forms that imitate the

ALVIN AILEY AMERICAN DANCE THEATER SEE TUESDAY/31



rolling hills and landscapes of the Catalan countryside, is not exactly a common sight to behold. With only eight of its 18 steeples built and an ambitious blueprint, the Sagrada Familia has been under construction for 132 years with no end in sight. Stefan Haupt’s documentary *Sagrada: The Mystery of Creation* explores the cathedral’s construction — delayed by Gaudi’s death and by the complexity of the building’s designs — through the voices of the artisans working on the cathedral and its historical and philosophical context. Like the construction itself, the film moves slowly, pondering the unfinished masterpiece Gaudi left behind, and delivers sublime cinematography exploring Sagrada’s unusual



shapes and meditative history. Get caught up in the rapture at the Yerba Buena Center for the Arts. (Childs)

7:30pm, \$10

Yerba Buena Center for the Arts

701 Mission, SF

(415) 978-2787

www.ybca.org

🕒 THE APACHE RELAY

Since getting its start just a few short years ago, Nashville-based band The Apache Relay has come

a long way — it released several well-received albums, and toured



with acts such as Mumford and Sons. Mixing Springsteen-esque rock with the sweet country sounds of its adopted hometown, the band’s new, self-titled album, out on So Recordings, was put to tape at Fairfax Recordings — the former location of legendary Sound City Studios. The first single from the record (which hits stores April 22), “Katie Queen of Tennessee,” takes inspiration from another icon of the recording industry, namely Phil Spector and his “Wall of Sound.” With *The Lonely Wild* and *The Soil & The Sun*. (McCourt)

9pm, \$12

The Chapel

777 Valencia, SF

(415) 551-5157

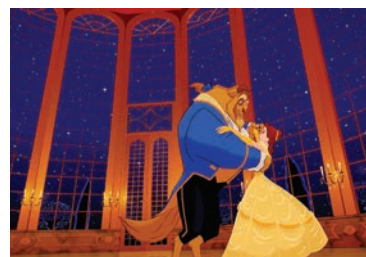
www.thechapelsf.com

SUNDAY/30

🕒 BEAUTY AND THE BEAST SING-ALONG

Come and relive your childhood — assuming your childhood included adults in princess-themed costume

contests — at the best Castro Theatre sing-along event of the year. At 23 years old, Disney’s *Beauty and the Beast* on a big screen is still, well, beautiful — from the rich, ahead-of-its-time animation and cinematography to Angela Lansbury’s tear-jerking rendition of the title song to nonstop, grown-up-funny quips from an ensemble cast that, for a brief moment, made us all covet furniture that came to life and gave us advice in French accents. In addition to the



aforementioned costume contest, all attendees receive a goody bag with bubbles, noisemakers, and other accessories to be used en masse at exciting points in the film. It’s tradition — and as Cogsworth always says, “If it’s not Baroque, don’t fix it.” (Emma Silvers)

2:30pm and 7pm, \$16 general/\$10 kids
Castro Theatre
429 Castro, SF
www.castrotheatre.com

MONDAY/31

🕒 OPENING DAY VIEWING PARTY AT AT&T PARK

Giants fans, we can stop counting down the days, obsessing over

every news nugget about Timmy’s mustache that comes out of spring training — the 2014 baseball season is *on*. Though the boys are on the road for Opening Day, the Giants organization isn’t one to miss the chance to throw a party (er, cash in on fandom), so they’re opening the ballpark to fans who want to watch the season opener, with sweetheart Madison Bumgarner pitching against the Diamondbacks, on a very big screen. Admission is free, as are hot dogs for the first 5,000 orange-and-black-clad die-hards through the door. Beers, we assume, will still be roughly \$40 a pop. (Silvers)

5:30pm, free

AT&T Park

24 Willie Mays Plaza, SF

www.giants.mlb.com

TUESDAY/1

④ ALVIN AILEY AMERICAN DANCE THEATER

One of the most encouraging things that can happen to a highly successful, well-established dance company is a willingness to change gear. When Robert Battle assumed the artistic directorship of the Alvin Ailey American Dance Theater, you immediately felt a new spirit entering the much beloved ensemble. The dancers have always been astounding; now to see them in appropriately challenging choreography is simply exhilarating. These three programs are bringing the best of Ailey, but also some of the best of this generation’s choreographers. The astoundingly inventive and also deeply spiritual Ronald K. Brown’s *Four Corners* is not to be missed. Yes, *Revelations* is still with us; but perhaps one of these years it can be retired for a while, and Ailey will still be Ailey. (Rita Felciano)

April 1-5, 8pm, also April 5, 2pm, April 6, 3pm; \$30-92

Cal Performances, Zellerbach Hall, Berkeley

(510) 642-9988

www.calperformances.org **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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Wigging out with Stephen Malkmus

Post-Pavement reunion and adventures abroad, the indie icon talks Beyoncé, Portland fishbowl syndrome, and embracing his classic-rock upbringing

BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL Stephen Malkmus' 17-year-old cat, Juanita, has been peeing outside the catbox lately.

He's been assuming it's just stress from the new additions to the household — two kittens recently joined the Portland home Malkmus shares with his wife, artist Jessica Jackson Hutchins, and their two young daughters. But he took her (the cat) to the vet today, and it turns out she needed a couple of back teeth extracted, plus the vet did blood work, the whole nine yards, he says, by way of explanation about why we're starting this phone interview with him sitting in a veterinary office waiting room, and why, beginning about five minutes later, as they leave, the guttural moans of which only an unhappy cat is capable will serve as the soundtrack for the bulk of our conversation.

"That's really terrible, isn't it?" says the Stockton native, thoughtfully, of Juanita's misery, before insisting that he's perfectly happy to talk with her wailing in the background. "Got some *Exorcist*, Linda Blair sounds going on."

As a guy who's still best known as a touchstone for (if not the founder of) mid-'90s indie slacker-rock — Pavement's mainstream breakthrough *Crooked Rain, Crooked Rain*, which came out 20 years ago last month, and which recently got the deluxe reissue treatment, was one of the defining albums of that decade — Stephen Malkmus seems to understand that it's tough for people to reconcile the skinny, casually bratty, frozen-in-time Pavement frontman with the current Stephen Malkmus: a 47-year-old suburban dad who cares a lot about his fantasy basketball league, and who's currently trying to figure out if his sick cat is capable of eating yet.

And yet: His solo career, at the helm of Stephen Malkmus and the Jicks, has outlasted Pavement's. The band's sixth album, *Wig Out at the Jagbags*, out this January, is full of the wry, observational comedy and narrative wordplay that have come to constitute the Malkmus trademark. (His tour for the album brings him to

Slim's this Thursday, March 27.) And while it's easy to romanticize the golden days of lo-fi lullabies about young love and record label angst and being so drunk in the August sun — hell, those songs sounded nostalgic about those days *while they were happening* — the truth is that it was in the years that followed, with the Jicks' more simplified and twang-ified tunes increasingly showing his '70s classic rock influences and allowing the lyrics to come front and center, that Malkmus went and became one of the best songwriters we have right now.

Maybe even more sneakily: He seems like he's figured out how to (gasp) *have fun*.

"Come and join us in this punk rock tomb, come slam dancing with some ancient dudes/We are returning, returning to our roots, no new material, just cowboy boots," sings Malkmus through a nearly audible smirk on an upbeat ditty called "Rumble at the Rainbo" that, at one point, devolves into a full-on ska breakdown.

"I was thinking about somewhere like [924] Gilman, full of people skanking, but with old people, because it's just funny to see senior citizens doing anything that youthful," says Malkmus of the track. "But it's also bit of commentary about how, if you go so far as to really be into a subculture of music, whatever it is, heavy metal, or punk, or reggae, you always have a home there, and that's nice. It doesn't matter if you're depressed, or way overweight, or you've been divorced five times; you can go to the show and feel safe and see your people and get lost in the music."

If he's at his best as a songwriter when he takes on the point of view of other characters — I fell hard for this tendency with his first post-Pavement

album, a Jicks record on which he sings story-songs from the perspectives of, among others, a bloodthirsty pirate, an Alaskan dog sled driver, and Yul Brynner — then part of what makes *Wig Out* such an enjoyable in-joke is the sense that Malkmus is writing songs while "in character as" an aging rock star who's looking back on his career with a mix of sentimentality and cynicism, fondness and detachment, à la Don Henley circa *The End of the Innocence*.



"That [Pavement reunion] tour was kind of like reliving an old play, or something," says Malkmus of the cross-country jaunt his old band took in 2010, to the fever-pitch-level delight of virtually everyone who came of age listening to indie rock in the '90s. "It was fun being back with the same dudes, and there were some really cool shows — especially playing hometown shows in Berkeley, Stockton, meeting people my age who were road-tripping to see Pavement twice."

The songs don't quite feel like him anymore, he says, though The Jicks are known to play a handful of Pavement tunes during some sets — toward the end, when they're playing other covers. "We mix them in like they're part of some canon, which is a little cheeky," he says. "You know, play a Steve Miller song, some Roxy Music, Pavement, then Wire. And yeah, it's my song, I wrote it, but it's mostly just feels like we're playing a song."

After that reunion tour, some-

thing started to feel a little claustrophobic upon returning to Portland. "There was a neurotic, kind of fishbowl feeling," is how he puts it. So in 2011, the family picked up and moved to Berlin for two years, ("a big giant place where no one cares about you too much"), put the girls in an international school, and reveled in the apparently productive anonymity — Malkmus proceeded to write most of *Wig Out* there.

The family moved back to

Portland in 2013, but the expat's sense of liberation comes through in free-wheeling tracks like the Billy Joel-ish, Steely Dan-esque rocker "Chartjunk," complete with horns, shout-along choruses, and a buttery guitar riff, over which Malkmus channels the

singing style of the sun-bleached, coked-out '70s guitar gods he grew up with. "In one ear and out of the other, if you feel the urge to share/think again cause you're not my mother, actually I'm not contractually obliged to care," he cautions, happily, but also sounding like he means it. (Acknowledging its Joel-like sonic landscape, Malkmus recently told a Detroit publication that the track, in which he plays both roles of a mentor/mentee dispute, was inspired by the relationship between Detroit Pistons point guard Brandon Jennings and his coach Scott Skiles, back when Jennings played for the Milwaukee Bucks. Dude's serious about basketball.)

The only thing that will seem, to Pavement fans, to be conspicuously missing from the record: that old Malkmus sneer (or full on flipped-bird) in the direction of the record industry, and the accompanying, all-too-self-aware ambivalence about his role in it. This, from the former

frontman of a band whose biggest mainstream radio single called out the entire record industry for, more or less, the concept behind mainstream radio singles.

"We were coming from a DIY scene, and we wanted to control our own destiny, start our own label, be our own boss. We were about artists' rights," he says, while noting that he doesn't begrudge anyone who goes the corporate route. "I mean, Beck [recently] signed to Capitol, but I'm sure he just did it because he was taking advantage of them as much as he could, because he's in a position of power. A lot of bands weren't back then."

In terms of newer music, Malkmus names SF "neo-psychedelia" bands like Thee Oh Sees and Ty Segall as recent favorites, as well as Oakland's own tUnE-yArDs, Sic Alps, Purling Hiss, Kurt Vile, and The War on Drugs. He thinks a minute. "I like Beyoncé," he says, like it's a challenge. "And Jay-Z. And Justin Timberlake; the kids really like him. We listen to a lot of Justin Timberlake in the car."

Looking back, I ask him — in the minute before he has to go, some other dude is supposed to be calling him soon, and he's trying to get Juanita to eat some food — can he imagine being 20, and starting a band right now? With the way the record industry is, with everything he knows about what happens after you "make it" — or even if you never do? He sounds relatively at peace on this album, to be sure, but it's taken long enough.

"Sure!" he replies, without hesitation. "I mean, I think everyone should start a band. It's really low-stakes, and it's fun. If you like music, start a band, and just mess around with your friends. It's better than a lot of things you could be doing, like wasting time on Facebook. Or playing video games. Or ... what are kids even doing these days? Snapchat? Sexting on Snapchat?"

"Stop sexting on Snapchat and start a band." **SFBG**

STEPHEN MALKMUS
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Thu/27, 8pm, \$21
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333 11th St, SF
www.slimspresents.com

Soul power to the people

..... Sharon Jones kicks cancer and hits the road with the Dap-Kings

BY ROB GOSZKOWSKI

arts@sfbg.com

MUSIC Sharon Jones lacks virtually every quality that the entertainment business seeks in a singer. But she has two that matter the most: an indomitable will and God-given talent. The former has served the 57-year-old soul singer well, and became all the more necessary when, poised to embark on the most important year of her career, she was diagnosed with stage 2 pancreatic cancer. The year 2013 became one of tragedy instead of triumph: Her mother, also stricken with cancer, passed away in March. Jones's own diagnosis and treatment was wearing her down physically and emotionally. And nearly a year of work lined up for her and her band The Dap-Kings, in support of their new record *Give the People What They Want*, was abruptly wiped out.

Then, in 2014, she roared back. Her health has returned, an announcement he made gleefully on Jan. 24 via Facebook: "I just got the best news in my life! I AM CANCER FREE!"

Now she and The Dap-Kings are set to perform three nights at The Fillmore on March 27-29, a mini-residency that few artists outside of Willie Nelson and Railroad Earth receive at the historic venue.

That might seem like a heavy load for someone who didn't know if she still had cancer when the dates were booked, but Jones was already performing in between chemotherapy treatments, like at last year's Macy's Thanksgiving Day Parade. Nine days after her final treatment, she was on *Late Night with Jimmy Fallon* performing with The Roots. By the time she found out she was cancer-free, she had already played on *Ellen*, *Conan*, *The Tonight Show with Jay Leno*.

"I'm adjusting," Jones says during a recent phone interview. "The day before yesterday I did some stretching, walked on the treadmill for the first time for about 40 minutes. I feel my strength. Every night it's better—I'm a little stiffer, but I'm getting used to it. Still goin' from party to party."

Performing without a wig, she has not concealed the consequences of her treatment, though her hair is returning. "It's coming in silver," she explains. "It will go well with that silver sparkly dress," the one she favors on stage.

For Jones, whose career didn't gain traction until she was in her late 40s, it is never too late. Hers is a story of a lifetime of hard work that is finally rewarded and fully earned. An undercurrent of populism exists throughout her music and it is more relevant now than ever, particularly in the city, where dialogue about the displacement of the working class or income inequality is inescapable. Sometimes it is plainly stated, as in the song "People Don't Get What They Deserve."

Nevertheless, "We're not a band with an agenda or a political band," says Gabriel Roth, holder of a crowded business card: Daptone Records co-founder, Dap-Kings bandleader (stage name Bosco Mann), songwriter, and producer. "We're trying to make shit that makes people feel good. For me, it's rewarding to get on the road and see that that pays off, that people not only respect that, react to that, but are loyal to that. When we stay true to ourselves and our music, the fans stay true to us. So I think in that way, there's a populist undercurrent to everything we do."

Sometimes, politics find them. Jones had health insurance when doctors surgically removed her gall bladder, a foot and a half of her small intestine, and reconnected her bile duct to her stomach to treat her cancer. The co-pay for her subsequently prescribed medications was a modest \$35 until the day her pharmacy forgot to enter her insurance information.

"They gave me a bill for over \$500," Jones recalls. "I thought, 'Are you fuckin' crazy? How the hell am I supposed to pay for this throughout my treatment? What am I supposed to do now? Die?' It's ridiculous!"

Jones sympathizes with those in her situation without insurance "while these pharmaceutical companies are making billions. I'm thinking about how I've traveled, gone to Europe, Australia, and they don't pay like that."

As recently as 2008, Jones would return from touring abroad to a home she shared with her mother in New York City housing projects, sometimes needing assistance from church to get by. Before her career in music gained traction, she worked a variety of jobs, including as a prison guard, and occasionally carried a pistol in her fanny pack for protection in the neighborhoods she navigated.

She met Roth in 1996, while he was recording soul man Lee Fields. "I needed a background singer and the sax player that worked with us said, 'Oh, my girlfriend can come in,'" Roth says. "When she did, I told her I needed three singers and she said, 'I can do all three parts.'"

Jones's story isn't atypical at Daptone, where careers, such as Fields', are revitalized—or given a shot they never had. Charles Bradley, who installed the plumbing at Daptone studios before recording there, is finally being recognized well into his 60s.

In addition to the aesthetic of the 1960s and '70s soul singers, Roth uses recording equipment from that period.

"To be honest, I think a lot of it is bullshit," Roth says. "I don't think it matters that much, sound-wise. For me, it's a question of process: When you go into the studio to make a record, you want the musicians, the songwriters, and the arrangers to be on their A-game." Tape limits the number of available takes, he says, and the pressure is on to get it right. "When you record [digitally] and you have an infinite amount of isolations, tracks, takes, and that much control over each note you're not really committing to anything. It changes the process. In that way it really changes the music."

For now, the band can once again focus on the music. They're eager to bring the show to the city and to stay in the same place for three nights, a luxury on the road. Drummer Homer Steinweiss will get more material for his foodie blog. And the audiences here have treated the band well in the past.

"They tend to be less impressed in LA, New York, or Chicago, because there's so much music there," Roth says. "But San Francisco, even with the amount of entertainment, culture, and excitement there is there, the crowd really seems to come to have a good time." **SFBG**

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MUSIC NIGHTLIFE

CLIMB EV'RY MOUNTAIN:
TT THE ARTIST PLAYS FRI/28.



Hills are alive

BY MARKE B.
marke@sfbg.com

SUPER EGO I am absolutely terrified — *terrified* — to tell you that one of the most insanely fun (and also insanely packed, watch your dress) non-dance parties of the week is **Musical Mondays** at the Edge in the Castro (7pm, free. 4149 18th St, SF. www.qbarsf.com/edge). Well, technically nondance: with huge screens playing nothing but show tune videos surrounding you, feel free to break out your inner Belle and sweep that Beast around your imaginary ballroom-of-the-mind, sweets.

I'm terrified because, like this sudden onset of late-period Cher worship, my love for anything musical-related is a complete and scary surprise. As a gay, I'm far more Sonic Youth than Sondheim. "Gleek" was the Wonder Twins' monkey on *Super Friends*, right? Yet sling me a couple-four two-for-one drinks, and I'm Mizzing up "All That Jazz" for five hundred twenty five thousand six hundred minutes. At the top of my lungs, no less. Hey, maybe it is genetic. *Hasa diga eebowai!*

PARADIGM

Looking for the latest in post-wub-wub dub? Can't misstep with this monthly electro-bass and heavy beats blast. UK's Sukh Knight and Squarewave headline, with our own Nebakaneza and Lud Dub. Thu/27, 10pm, \$10. F8, 1192 Folsom, SF. www.feightsf.com

TT THE ARTIST

"Pussy Ate" was one of last year's ultimate jams, but this B-more rapper's got more than wiggy cunilingus anthems up her sleeve. A fierce take on gender politics, for one. Outrageous duo Double Duchess open up with a release celebration for new EP *Nocturnal*.

Fri/28, 10pm, \$15. Public Works, 161 Erie, SF. www.publicsf.com

DJ HARVEY

Everybody's funny uncle: The wild UK-LA man of disco-house is a zany global inspiration and a full-fledged genius on the decks. If you're looking for someone to lead you into another dimension via the longest, most cosmic remix of "I Feel Love" imaginable, come find him.

Sat/29, 9:30-3:30, \$20. Public Works, 161 Erie, SF. www.publicsf.com

MR. OIZO

Harvey's gonna be up against another grand name in the annals of bonkers daddies: Parisian Quentin Dupieux, aka Mr. Oizo. Oizo's more on the electro tip though, so you'll be bouncing like a fuzzy-haired puppet into the morn.

Sat/29, 9pm-late, \$15–\$20. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

GAVIN AND ROBBIE HARDKISS

Scott Hardkiss's sudden passing last year robbed SF of one of its legends. But his two Hardkiss brothers in music, Scott and Robbie, still light up the scene with joy. New album *1991* — a title playing off the Hardkiss family's roots — promises to deliver more of their trademark intelligently funky SF house sound.

Sat/29, 9pm, \$12–\$15. Monarch, 101 Sixth St., SF. www.monarchsf.com

SWEATER FUNK REUNION

Awww, Sweater Funk: the cutest little weekly Chinatown basement funk 'n' soul throwdown that ever was? Yes! The whole crew will be in town to soak your cashmere, guesting at Elbo Room's weekly Saturday Night Soul Party.

Sat/29, 10pm, \$10. Elbo Room, 647 Valencia, SF. www.elbo.com

LEXINGTON 17

Fantastic dyke bar the Lexington Club — one of the few queer spaces left in the city outside the Castro and SoMa, and our only dedicated lesbian bar — is celebrating its 17-year anniversary in typical gritty-fabulous style: An "edge of seventeen" party, duh. DJs Rapid Fire and Jenna Riot take control, hotness abounds.

Sat/29, 9pm, free. Lexington Club, 3464 19th St., SF. www.lexingtonclub.com **SFBG**

MUSIC LISTINGS

FOR VENUE INFO, VISIT
SFBG.COM/VENUE-GUIDE

WEDNESDAY 26

ROCK

Bottom of the Hill: The Appleseed Cast, The Dandelion War, Big Long Now, 9pm, \$12-\$14.
El Rio: Neighborhood Brats, Elegy, Provos, 9pm, \$8.
Hemlock Tavern: The Ballantynes, Cocktails, The Shivas, Grandma's Boyfriend, 8:30pm, \$7.
Hotel Utah: Confluence, Light Thieves, Le Wolves, 8pm, \$8.
Knockout: 3223 Mission, San Francisco. VLLN, April & The Paradigm, Sorrow Church, No Captains, DJ Ryan Smith, 8pm, \$5-\$8.
Milk Bar: Foxtails Brigade, Debbie Neigher, Hotel Cinema, Tidelands, 8pm, \$5.
Rickshaw Stop: Saintsenece, The Blank Tapes, Vikesh Kapoor, 8pm, \$10.
Slim's: Coo Coo Birds, Down Dirty Shake, Electric Shepherd, Major Powers & The Lo-Fi Symphony, 8pm, \$11.

DANCE

Beaux: "BroMance: A Night Out for the Fellas," 9pm, free.
The Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Cat Club: "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: "Electro Pop Rocks: EPR 300 - Under the Sea in White," 9pm, \$11-\$15 advance.
Elbo Room: "Bodyshock: 1-Year Anniversary," w/ Inhali, Ssleaze, plus DJs Blk Rainbow, Crackwhore, and Unit 77, 9pm, \$7.
F8: "Housepitality," w/ Garth, Jenö, Mike Bee, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm
Lookout: "What?," w/ DJ Tisdale and guests, 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.
Slide: "Bump Heavy," w/ Bar9, 9pm, \$10 advance.

HIP-HOP

Brick & Mortar Music Hall: Sidewalk Chalk, Jazz Mafia, 9pm, \$7-\$10.
Neck of the Woods: "Over the Hump," w/ Children of the Funk, 10pm, free.
Skylark Bar: "Mixtape Wednesday," w/ DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7pm, free.
Chapel: Linda Perhacs, 9pm, \$18-\$20.
Fiddler's Green: Terry Savastano, 9:30pm, free.
Plough & Stars: The Toast Inspectors, 9pm

JAZZ

Balancoire: "Cat's Corner," 9pm, \$10.
Boom Boom Room: Royal Jelly, Surfer Roma, 9:30pm, \$5.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm, free.
Club Deluxe: Patrick Wolff Quartet, 9pm, free.
Grace Cathedral: The Equity & Social Justice Quartet, benefit for the Homeless Children's Network, 6:30pm, \$25.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.
Level III: Sony Holland, 5-8pm, free.
Revolution Cafe: Michael Parsons Trio, Every other Wednesday, 8:30pm, free/donation.
Sheba Piano Lounge: Steve Snelling Quartet, 8pm
Top of the Mark: Ricardo Scales, 6:30pm, \$5.
Yoshi's San Francisco: Roy Hagrove Quintet, March 26-29, 8 & 10pm; Sun., March 30, 7 & 9pm, \$16-\$30.
Zingari: Amanda King, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: "Baobab!", w/ DJ WaltDigz, 10pm, \$5.
Cafe Cocomo: "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.
Cigar Bar & Grill: Trio Garufa, 8pm
Make-Out Room: "International Freakout A Go-Go," 10pm, free.
Pachamama Restaurant: Cafe Latino Americano, 8pm, \$12.
Rite Spot Cafe: Redwood Tango Ensemble, 8pm

BLUES

Biscuits and Blues: Damon Fowler, 7:30 & 9:30pm,

EXPERIMENTAL

Center for New Music: David Katz: Foreignfire, 8pm, \$10-\$15.

SOUL

Monarch: "Color Me Badd," with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, 5:30pm, free.

THURSDAY 27

ROCK

Boom Boom Room: Naive Melodies, 9:30pm, \$10
Bottom of the Hill: King Loses Crown, Scene of Action, nSLASHa, 9pm, \$10.
Chapel: Sleepy Sun, Mystic Braves, Suzanne Vallie, 9pm, \$15-\$18.
DNA Lounge: Fallen Riviera, Ash Thursday, 9pm, \$8-\$10.
Hemlock Tavern: Dan Sartain, Gravys Drop, The Shanghais, 8:30pm, \$10.
Hotel Utah: Bear Lincoln, Santa Cruz Fuse, Coldair, 9pm, \$10.
Make-Out Room: Cruel Summer, Pins of Light, 7pm, \$5.
Milk Bar: Big Baby Guru, For the Ladies, Steel Cranes, 8:30pm, \$5.
Neck of the Woods: Bottom Dollars, The Get Down Boys, Della Fern, 9pm, \$5.
Public Works: "Taut," w/ Steel & Camouflage, Raven Marcus, The John Brothers Piano Company, 9pm, \$5.
Rickshaw Stop: 155 Fell, San Francisco.
"Popsene," w/ Birds of Tokyo, Echosmith, 10pm, \$10-\$12.
Slim's: Stephen Malkmus & The Jicks, Speedy Ortiz, 9pm, sold out.
Thee Parkside: Total Chaos, The Divvys, Rush & Attack, 9pm, \$10.

DANCE

Abbey Tavern: DJ Schrobi-Girl, 10pm, free.
Beaux: "Men at Twerk," 9pm, free.
The Cafe: "¡Pan Dulce!", 9pm, \$5.
Cat Club: "Class of 1984," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).
Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.
DNA Lounge: "The Crib: Spring Break," w/ My Crazy Girlfriend, Kidd Sysko, DJ Sky, 9:30pm, \$20 advance.
Elbo Room: "Afrolicious," w/ DJs Pleasurmaker, Señor Oz, and guests, 9:30pm, \$5-\$8.
F8: "Paradigm," w/ Sukh Knight, Squarewave, Lud Dub, Nebakaneza, Mr. Kitt, 10pm, \$10.
Harlot: "You're Welcome," w/ Joyce Muniz, Bells & Whistles, Benjamin K, Mantranova, 9pm, free.
Infusion Lounge: "I Love Thursdays," 10pm, \$10.
Madrone Art Bar: "Night Fever," 9pm, \$5.
Public Works: "One Night, One Roof," w/ DJs China G, Ms. Jackson, Nicki Butler, and Lisa De Lux, 10pm, \$5-\$10.
Raven: "1999," w/ VJ Mark Andrus, 8pm, free.
Ruby Skye: "Torq," w/ Peking Duk, Aditiv, 9pm, \$15-\$25.
Underground SF: "Bubble," 10pm, free.
Vessel: "Base: Attack of the DJs," w/ Elvi, Lisa Rose, Marija Dunn, 10pm, \$5.

HIP-HOP

1015 Folsom: Freddie Gibbs & Madlib, DJ Shortkut, Sean G, DJ Dials, King Most, Ren the Vinyl Archaeologist, 9pm, \$20 advance.
Brick & Mortar Music Hall: "The Production," w/ City P, E-Bang, Fidel Cash, Yung Lott, DJ H-Holla, DJ Niq, Money Always, 10pm, \$5.
Eastside West: "Throwback Thursdays," w/ DJ Madison, 9pm, free.
John Collins: "#Quattro," w/ DJ Dino, 9pm
Manor West: "Good Manor Thursdays," w/ DJ Andre Camaisa, 10pm, \$20.
Temple: "Bring the Beat Back," w/ DJs Taso, Goldenchyld, Rendr, RyuRy, and Audio Dru, 10pm, \$5.

ACOUSTIC

Amnesia: Mandolin Orange, The Americans, 8pm, \$10.
Atlas Cafe: Bluegrass & Old-Time Music Jam Session: 16th Anniversary Party, 8pm, free.
Bazaar Cafe: Acoustic Open Mic, 7pm

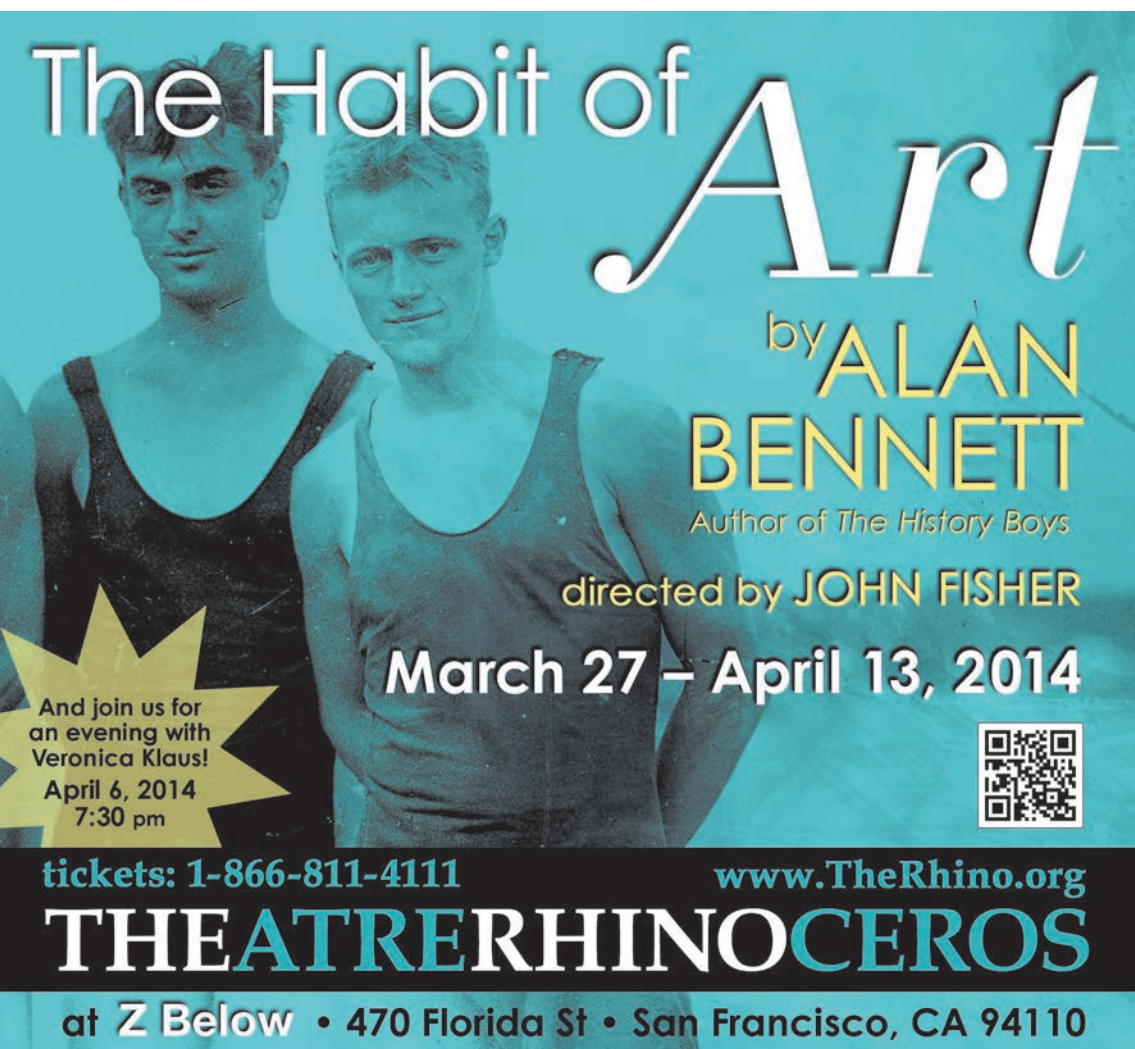
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MUSIC LISTINGS

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Plough & Stars: Tippy House, 9pm, free.

JAZZ

Blush! Wine Bar: Doug Martin's Avatar Ensemble, 7:30pm, free.

Cafe Claude: Dick Fregulia's Good Vibes Trio, 7:30pm, free.

Cigar Bar & Grill: Charged Particles, 8pm

Le Colonial: Steve Lucky & The Rhumba Bums, 7:30pm

Level III: Sony Holland, Wednesdays-Fridays, 5-8pm, free.

Pier 23 Cafe: Vince Lateano Trio, 7pm, free.

Rite Spot Cafe: Tumbledown House, 8pm, free.

Royal Cuckoo: Charlie Siebert & Chris Siebert, 7:30pm, free.

Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.

Top of the Mark: Stompy Jones, 7:30pm, \$10.

Yoshi's San Francisco: Roy Hargrove Quintet, March 26-29, 8 & 10pm; Sun., March 30, 7 & 9pm, \$16-\$30.

Zingari: Barbara Ochoa, 7:30pm, free.

INTERNATIONAL

Cafe Cocomo: Somos el Son, DJ Good Sho, 8pm, \$12.

First Unitarian Universalist Society of San Francisco: East Winds Ensemble, 7:30pm, \$12-\$17.

Pachamama Restaurant: "Jueves Flamencos," 8pm, free.

Sheba Piano Lounge: Gary Flores & Descarga Caliente, 8pm

Verdi Club: The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, 9pm, \$10-\$15.

Yzer, 9pm, free.

BLUES

50 Mason Social House: Bill Phillippe, 5:30pm, free.

Biscuits and Blues: Bobby Radcliff, 7:30 & 9:30pm, \$15.

Saloon: Phil Berkowitz & The Dirty Cats, 4pm; Jose Simioni, 9:30pm

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COUNTRY

Parlor: 2801 Leavenworth, San Francisco. "Twang Honky Tonk & Country Jamboree," w/ DJ Little Red Rodeo, 7pm, free.

EXPERIMENTAL

Luggage Store: Talk More, Quattuor Elephantis, 8pm, \$6-\$10.

FRIDAY 28

ROCK

Bottom of the Hill: Religious Girls, Boyfrndz, Face Tat, Pale Blue Dot, 9pm, \$10.

Brick & Mortar Music Hall: Eric McFadden with Reed Mathis & Kevin Carnes, Sean Leahy Trio, 9pm, \$7-\$10.

DNA Lounge: The Institution, Deep Dimension, Blood Party, Thosgrol, 8pm, \$8-\$10.

El Rio: Zbornak, DJ Emotions, 10pm, free.

Elbo Room: The Chocolate Watchband with Daryl Hooper, Powder, DJs Sid Presley & Russell Quan, 9pm, \$17-\$20.

Hemlock Tavern: Be Calm Honcho, No Body, One F, 9pm, \$6.

Hotel Utah: "The City: S.F. Sounds," w/ Everyone Is Dirty, Exhausted Pipes, 7pm, free with RSVP.

Independent: Rocket from the Crypt, Dan Sartain, 9pm, sold out.

Milk Bar: "Rockit Fest," Homeless Children's Network benefit with music by Pharaohs, Sol Doc, Kenneth Deedigan, Deeva, DJ T-Dub, and more, 8pm, \$15-\$20.

Rickshaw Stop: "Last Waltz in Little China," w/ Mark Matos & Os Beaches, The Love Dimension, The Risin' Sun, 9pm, \$10-\$12.

DANCE

1015 Folsom: The Gaslamp Killer, Salva, Mophono, Citizen Ten, DJ Dials, 10pm, \$17.50+ advance.

Audio Discotech: "Konnekted," w/ Davi, 9pm, \$10 advance.

BeatBox: "Eye Candy," w/ VJ Bill Dupp, 9pm, \$10.

Beaux: "Manimal," 9pm

Cat Club: "Dark Shadows," w/ DJs Daniel Skellington, Melting Girl, Joe Radio, 9:30pm, \$7.

DNA Lounge: "Trap & Bass," w/ Party Favor, UltraViolet, Napsty, Harris Pilton, Akuma, 9pm, \$10-\$20.

EndUp: "Trade," 10pm, free before midnight.

Harlot: "Distrikt," w/ Ben Seagren, Matthew Kramer, Darren Grayson, Paul Geddes, Jamie Schwabl, 9pm, \$15-\$20.

Infusion Lounge: "Flight Fridays," 10pm, \$20.

Lookout: "HYSL: Handle Your Shit Lady," 9pm, \$3.

Manor West: "Fortune Fridays," w/ DJ Playboy, 10pm, \$20.

Mercer: "Daylight," w/ Vikter Duplaix, J-Boogie, Sake One, more, 9pm, \$5-\$10.

Mezzanine: The Polish Ambassador ft. Liminus, Wildlight, Saqi, Ayla Nereo, 9pm, \$16-\$25.

Mighty: "Flying Circus," w/ M.A.N.F.L.Y. (M.A.N.D.Y. + Audiofly), Dance Spirit, Gravity, Jonathan Will, RawC, Derek Hena, Zach Walker, 9pm, \$15 advance.

Monarch: Laura Jones, Nikola Baytala, Jimmy B, 9:30pm, \$10-\$15.

Public Works: "Face," w/ DJ Harvey, Eug, 9:30pm, \$13-\$20.

Q Bar: "Pump: Worq It Out Fridays," w/ DJ Christopher B, 9pm, \$3.

Ruby Skye: Eddie Halliwell, Lange, Leon Bolier, Marco V, 9pm, \$20-\$30 advance.

Slate Bar: "Darling Nikki: 2-Year Anniversary," w/ DJs Durt, Finn, and Lady Ryan, 9pm, \$5.

Supperclub San Francisco: "The Blue Party," w/ DJ Criddy, 10pm, \$25 advance.

Temple: Charles Feelgood, Felipe Avelar, Bitrate, Juan Beatz, Twin Spin, King James, 10pm, \$5.

Vessel: DJ D-Sharp, Joey Moretti, DJ Rufio, 10pm, \$10-\$30.

HIP-HOP

John Collins: "#Flow," w/ The Whooligan & Mikos Da Gawd, 10pm, free before 11pm.

Public Works: "The House of Babes," w/ TT the Artist, Double Duchess, plus DJs Rapid Fire, Pink Lightning, davO, more, 10pm, \$10-\$15.

Space 550: "Club Booty," LGBT hip-hop night with DJs Mike Biggz & Danni Boi, 10pm, \$10.

ACOUSTIC

Amnesia: Valerie Orth, The Lemon Hammer, Kate Isenberg, 6pm, \$8.

Bazaar Cafe: Raina Rose & John Elliott, 7pm

Chapel: Robert Ellis, Wild Child, 9pm, \$14.

Slim's: Trace Bundy, Sungha Jung, 8pm, \$18.
Thee Parkside: Lydia Loveless, Kelly McFarling, Lucas Ohio, 9pm, \$10.

JAZZ

Atlas Cafe: Jazz at the Atlas, 7:30pm, free.
Biscuits and Blues: Kim Nalley with Houston Person, 7:30 & 10pm, \$30.
Cafe Claude: Nick Rossi Trio, 7:30pm, free.
Level III: Sony Holland, 5-8pm, free.
Palace Hotel: The Klipptones, 8pm, free.
Pier 23 Cafe: Peter Horvath Trio, 8pm, free.
San Francisco Community Music Center: Sean Jones, 6pm, free.
Savanna Jazz Club: Isaac Schwartz Trio, 7:30pm, \$8.
SFJAZZ Center: Kimberly Gordon Organ Trio, in the Joe Henderson Lab, 7 & 9pm, \$22-\$27.
Sheba Piano Lounge: Michael Parsons, 9pm
Yoshi's San Francisco: Roy Hargrove Quintet, March 26-29, 8 & 10pm; Sun., March 30, 7 & 9pm, \$16-\$30.

INTERNATIONAL

Amnesia: Baxtalo Drom, Ruby Vixen, dance performances by Aubre Hill and Lady Satan, live Balkan music by Near-East Bay, 9pm, \$10-\$15.
Cigar Bar & Grill: Orquesta La Clave, 10pm
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.

BLUES

Lou's Fish Shack: Little Wolf & The HellCats, 6pm
Plough & Stars: The Doggone Blues Band, 9pm
Saloon: Jan Fanucchi, 4pm; Delta Wires, 9:30pm

EXPERIMENTAL

Center for New Music: Alvin Curran & William Winant, 8:30pm, \$10-\$15.

FUNK

Boom Boom Room: Steppin', DJ K-Os, 9:30pm, \$10.

SOUL

Elbo Room: Midtown Social, 10pm
Red Poppy Art House: Sariah Idan, 7:30pm, \$10-\$15.
Royal Cuckoo: Freddie Hughes & Chris Burns, 7:30pm, free.
Underground SF: "Sissy Strut," w/ The Handsome Young Men (DJs Ponyboy, Lil MC, Katie Duck, & Durt), 10pm, \$3-\$5.

SATURDAY 29

ROCK

50 Mason Social House: Sketchy Business, Tri-Cornered Tent Show, Amy X Neuburg, 10pm, \$10.
Amnesia: Couches, Balms, Smalls, Drivers, 9pm, \$6.
Bender's: Chrome Eagle, Winter Teeth, Solar Stoner, 9pm, \$5.
Bottom of the Hill: The Strypes, The Hooks, Fritz Montana, 9:30pm, \$12.
Chapel: The Lonely Wild, Apache Relay, The Soil & The Sun, 9pm, \$12.
El Rio: Venus Beltran, Wiles, Tracing Figures, 3pm, \$5; Vulturegeist, Fortress, more, 9pm, \$6.

Hemlock Tavern: Wet Spots, California, C'est Dommage, 9pm, \$6.
Hotel Utah: The Riot Professor, Effortless Good Looks, Stewardess, The Battlefield, 9pm, \$8.
Milk Bar: New Madrid, Surf Bored, A Happy Death, 8:30pm, \$8-\$10.
Neck of the Woods: The Last Cry, Strap On Halo, Dominion, Augustine Strange, Martin Oldgoth, DJ Xiola, 9pm, \$15.
Rickshaw Stop: The Jezabels, Gold & Youth, 9pm, \$16.
Riptide: The Reefriders, 9:30pm, free.
Slim's: La Dispute, Pianos Become Teeth, Mansions, 8pm, sold out.
Thee Parkside: Charlie & The Foxtrots, The Tropics, Manzanita Falls, 9pm, \$8.

DANCE

Audio Discotech: !!! (DJ set), Tasho, Johnnie Walker, 9pm, \$15 advance.
BeatBox: "Red Meat," w/ DJs DAMnation & Russ Rich, 10pm, \$10.
Beaux: "Bleaux," w/ DJs Haute Toddy & Lindsay Slowhands, 9pm
Cat Club: "Bondage-A-Go-Go: 21st Anniversary Party," w/ DJs Tomas Diablo, Damon, and Mz. Samantha, 9:30pm, \$20.
DNA Lounge: "Bootie S.F.," w/ DJ Tripp, Entyme, Trevor Sigler, Joe Picket, Ben Holder, Bus Station John, DJ MC2, more, 9pm, \$10-\$15.
Elbo Room: "Sweater Funk," w/ Shred One, K-Maxx, resident DJs, 10pm, \$5-\$10.
F8: "The Sound of Tomorrow," w/ Lakim, Waldo, Joe Kay, Sasha Marie, more, 9pm, \$5-\$15.
Knockout: "Louder Than Bombs: A Smiths/Morrissey Dance Party," w/ DJ Heaven, Chris Belmont, and Handsome Hawk, 10pm, \$5.
Lexington Club: "Edge of Seventeen," w/ DJs Jenna Riot & Rapid Fire, 9pm, free.
Lookout: "Bounce!," 9pm, \$3.
Madrone Art Bar: "The No Theme Super Dance Jam," w/ DJs Sonny Phono & Bessed Drest, 9pm
Manor West: "The A-List," w/ DJ Steve1der, 10pm, \$20.
Mezzanine: Mr. Oizo, DJ Dials, Richie Panic, MPHD, 9pm, \$15-\$20.
Mighty: "House Warming," w/ Joey Negro, David Harness, 10pm, \$10-\$20 advance.
Monarch: "Common Ground," w/ Gavin & Robbie Hardkiss, Fil Latorre, Joey Alaniz, 9pm, \$12.
Powerhouse: "The Full Nelson," w/ DJ Juan, 9pm, \$5-\$10.
Public Works: "Dusty Rhino: Safari," w/ Mafia Kiss, Zach Moore, Ethan Miller, Aaron Pope, Josh Vincent, DJ Glitzzy, Ed Mazur, Clarkie, Mystr Hatchet, DJMK, more, 9pm, \$15-\$20.
Stud: Dark Room: Siouxsie Tribute Night w/ Saturn Jones, Lady Bear, Trixie Carr, Drewnicorn, and Phatima, plus music by DJs Le Perv and Sex Dwarf, 9:30pm, \$8.
Temple: Lorentzo, Pheeko Dubfunk, Lucas Med, French Le Freak, Reggie Soares, Ks Thant, 10pm, \$20.
Vessel: "Lovin' Ibiza," w/ The House South Brothers, DJ Kada, 10pm, \$10-\$30.

HIP-HOP
John Colins: "Jungle Boogie," w/ DJ Zita & Ill Equipt, 10pm, free.
Slate Bar: "So Fresh," w/ DJs Tactics & Twin Spin, 10pm
Yoshi's San Francisco: End of Quarter Party, w/ DJ

D-Sharp, 10pm, \$10-\$30 advance.

ACOUSTIC

Bazaar Cafe: Dean Harlem, 7pm
Exit Theatre: Songwriter Saturdays, hosted by Melissa Lyn, 8:30pm, free/donation.
Lucky Horseshoe: Copper Canyon, Christine Shields, Michael O, 9pm
Make-Out Room: Karina Denike, Katy Stephan, Viola Booth, Karl Digerness, 7:30pm, \$8.
Plough & Stars: FullSet, 9pm, \$20.

JAZZ

Cafe Claude: Lori Carsillo, 7:30pm, free.
Cafe Royale: Robert Kennedy Trio, 9pm
Independent: Marco Benevento, Ghost & The City, Kat 010, 9pm, \$18-\$20.
Rite Spot Cafe: Mr. Lucky & The Cocktail Party, 9pm, free.
Royal Cuckoo: Jules Broussard & Chris Siebert, 7:30pm, free.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm
Yoshi's San Francisco: Roy Hargrove Quintet, March 26-29, 8 & 10pm; Sun., March 30, 7 & 9pm, \$16-\$30.
Zingari: Anne O'Brien, 8pm, free.

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Brick & Mortar Music Hall: Katumbella, DJs Guapo & Afrodeshiak, 9pm, \$20-\$30.
Cafe Cocomo: Avance, DJ Luis Medina, 8pm, \$15.
Cigar Bar & Grill: Danilo y Universal, 10pm
Red Poppy Art House: Quijere'ma, 7:30pm, \$10.
Roccapulco Supper Club: Sonora Carruseles, Fuego Latino, 8pm, \$40.
Space 550: "Club Fuego," 9:30pm

BLUES

Biscuits and Blues: Earl Thomas & The Blues Ambassadors, 7:30 & 10pm, \$24.
Lou's Fish Shack: Willie G, 6pm
Saloon: Freddie Roulette, 4pm; Wendy DeWitt, 9:30pm

FUNK

Boom Boom Room: Funk Revival Orchestra, Cornerstone, DJ K-Os, 9:30pm, \$10-\$15.

SUNDAY 30

ROCK

DNA Lounge: Gorilla Music Battle of the Bands, w/ Nightmare in the Twilight, The Hodges, Empire District, more, 5:30pm, \$10-\$12.

El Rio: Silver Shadows, Generation Loss, Michael & The Strange Land, 9pm, \$6.
Independent: ttt (Crosses), JMSN, 8pm, \$20.
Rickshaw Stop: Miniature Tigers, Total Slacker, Flashlights, 8pm, \$12-\$15.
Thee Parkside: Serpent Crown, Darsombra, Heavy Action, 8pm, \$7.

DANCE

Beaux: "Full of Grace: A Weekly House Music Playground," 9pm, free.
Edge: "'80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ DJ Smash, DJ Sep, J-Boogie, 9pm, \$6 (free before 9:30pm).
F8: "Stamina," w/ Gridlok, Submorphics, Method One, Flaco, Lukeino, Jamal, 10pm, free.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Monarch: "Reload Extended," w/ Mossmos, 9pm, \$5-\$10 (free before 10pm).
Otis: "What's the Werd?," w/ DJs Nick Williams,

Kevin Knapp, Maxwell Dub, 9pm, \$5.
Parlor: "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.
Public Works: "Sunight," w/ Christopher Willits, Manitous, Snuiise, 7pm, \$5-\$7.
Q Bar: "Gigante," 8pm, free.
S.F. Eagle: "Disco Daddy," w/ DJ Bus Station John, 7pm, \$5.
Temple: "Sunset Arcade," 9pm, \$10.

HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30pm, free.
Mezzanine: "The Gift," w/ Que, DJ Holiday, Ruby Red-1, 10pm, \$20.

ACOUSTIC

Bazaar Cafe: Saphyre Kohl, 6pm

CONTINUES ON PAGE 32 >>

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CONT>>

Hotel Utah: The Native Sibling, Lauren O’Connell, Kevin Tudball, 8pm, \$8.
Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free.
Plough & Stars: Seisiún with Jack Gilder, Kevin Bernhagen, and Richard Mandel, 9pm

JAZZ

Chez Hanny: Jon Eriksen Quartet, 4pm, \$20.
Pier 23 Cafe: Josh Jones Quartet, 5pm, free.
Revolution Cafe: Jazz Revolution, 4pm, free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm, free.
Yoshi’s San Francisco: Roy Hargrove Quintet, March 26-29, 8 & 10pm; Sun., March 30, 7 & 9pm, \$16-\$30.
Zingari: Barbara Ochoa, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: “Brazil & Beyond,” 6:30pm, free.
Cana Cuban Parlor: “La Havana,” w/ DJs Mind Motion, WaltDigz, and I-Cue, 4-9pm

BLUES

Lou’s Fish Shack: Nat Bolden, 4pm
Saloon: Blues Power, 4pm; Spencer Jarrett, 9:30pm
Sheba Piano Lounge: Bohemian Knuckleboogie, 8pm

FUNK

Brick & Mortar Music Hall: That 1 Guy, 9pm, \$12-\$15.

MONDAY 31

ROCK

Brick & Mortar Music Hall: We Are the Men, Max Pain & The Groovies, Bad Bad, Niveles, 9pm, \$5.
Elbo Room: Go by Ocean, Midnight North, 9pm
Independent: ††† (Crosses), JMSN, 8pm, sold out.

DANCE

DNA Lounge: “Death Guild,” 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: “Wanted,” w/ DJs Key&Kite and Richie Panic, 9pm, free.
Underground SF: “Vienetta Discotheque,” w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

ACOUSTIC

Bazaar Cafe: West Coast Songwriters Competition, 7pm
Fiddler’s Green: Terry Savastano, 9:30pm, free/donation.
Hotel Utah: Open Mic with Brendan Getzell, 8pm, free.
Osteria: “Acoustic Bistro,” 7pm, free.
Saloon: Peter Lindman, 4pm

JAZZ

Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Le Jazz Hot, 7pm, free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8pm
Zingari: Nora Maki, 7:30pm, free.

REGGAE

Bissap Baobab: “Raggada,” 9pm, \$5.

Skylark Bar: “Skylarking,” w/ I&I Vibration, 10pm, free.

BLUES

Saloon: The Bachelors, 9:30pm

SOUL

Madrone Art Bar: “M.O.M. (Motown on Mondays),” w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, free.

TUESDAY 1

ROCK

Amnesia: Sioux City Kid, 9:15pm, continues through April 29, \$7-\$10.
Bottom of the Hill: The Sad Bastard Book Club, Egg Shen, (Waning), 9pm, \$8.
Brick & Mortar Music Hall: “Wood Shoppe,” w/ White Hinterland, Bells Atlas, Pixel Memory, 9pm, free.
DNA Lounge: Destruction, Krisiun, Exmortus, 8pm, \$20-\$25.
El Rio: Giggle Party, Pageantry, Upstairs Downstairs, 7pm, \$8.
Elbo Room: I Am Animal, Echo Lights, Kill Moi, 9pm, \$6.
Hemlock Tavern: Bad Friend, Point of View, Ally’s Anatomy, 8:30pm, \$5.
Independent: The War on Drugs, White Laces, 8pm, sold out.
Knockout: Bad Sports, Primitive Hearts, Dancer, DJ Lightnin’ Jeff G, 9:30pm, \$7.
Rickshaw Stop: Ume, One Hundred Percent, 8pm, \$10-\$12.

DANCE

Aunt Charlie’s Lounge: “High Fantasy,” w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Monarch: “Soundpieces,” 10pm, free-\$10.
Q Bar: “Switch,” w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: “Shelter,” 10pm, free.
Wish: “Tight,” w/ DJs Michael May & Lito, 8pm, free.

ACOUSTIC

Bazaar Cafe: Songwriter in Residence: Aaron Ford, 7pm, continues through April 29.
Hotel Utah: Dallas Burrow, Jethro Jeremiah, David Gideon, 8pm, \$10.
Yoshi’s San Francisco: Tyrone Wells, 8pm, \$20.

JAZZ

Beach Chalet Brewery & Restaurant: Gerry Grosz Jazz Jam, 7pm
Blush! Wine Bar: Kally Price & Rob Reich, 7pm, free.
Burritt Room: Terry Disley’s Rocking Jazz Trio, 6pm, free.
Cafe Divine: Chris Amberger, 7pm
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7pm
Revolution Cafe: West Side Jazz Club, 5pm, free; Conscious Contact, 8pm, free.
San Francisco Main Library: Ben Sidran: Jews and the Great American Songbook, 6pm, free.
Tupelo: Mal Sharpe’s Big Money in Jazz Band, 6pm
Verdi Club: “Tuesday Night Jump,” w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30pm

INTERNATIONAL

Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10.
F8: “Underground Nomads,” w/ rotating DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).

REGGAE

Milk Bar: “Bless Up,” w/ Jah Warrior Shelter Hi-Fi, 10pm

BLUES

Biscuits and Blues: Rick Hammond Band, 7:30 & 9:30pm, \$15.
Saloon: Lisa Kindred, First Tuesday of every month, 9:30pm, free.

SOUL

Boom Boom Room: The Slippery Slope, Mindi & The Details, 9:30pm, \$5 advance.
Make-Out Room: “Lost & Found,” w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**



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State of possession

Aaron Davidman's 'Wrestling Jerusalem' embodies the divide over Israel-Palestine

BY ROBERT AVILA
arts@sfbg.com

THEATER In one of the more arresting moments in Aaron Davidman's new solo play, *Wrestling Jerusalem*, the Bay Area actor-playwright and former Jewish Theatre artistic director recounts being in a West Bank café with his Palestinian host when four young Israeli IDF soldiers enter in full battle gear. It's an estranging moment for Davidman, a liberal American Jew on a hunt for answers to his quandary over Israel and its relation to occupied Palestine. But the estrangement he feels is complex, slippery: His first response is to feel estrangement from the soldiers; then a look of recognition from one of the soldiers opens up the difference between Davidman and his new Arab friends; but then Davidman also feels himself very much an American, not an Israeli — just where does he belong?

A self divided among multiple, conflicting affiliations and ideals is a general condition in this complex and stressful world, but it achieves a concentrated poignancy here for the artist son of progressive parents who rooted their liberal values in Judaic tradition. As a young man visiting Israel for the first time in 1992, Davidman had finally to face the contradictions that this would entail in the context of Israel as a Jewish homeland but also as a nation state and, especially, as a colonial power occupying Palestinian land. At the same time, criticism of Israel on the left alienates him when he sees it slipping into a broader pit of anti-Semitism — as he did during an antiracism rally at UC Berkeley's Sproul Plaza in the immediate aftermath of 9/11.

Many return trips to Israel only made matters worse, more complicated, as his excursions became more purposeful — geared to interviewing people on both sides of the conflict — and his vantage extended into the occupied territories themselves. Grim details of that occupation come out in the course of this sure 85-minute solo performance, but so do voices justifying or qualifying the excesses of the Israeli state in the name of security and historical or political circumstance. While cleaving to core values of equity and justice through-



AARON DAVIDMAN'S SOLO SHOW IS "LESS A POLITICAL ARGUMENT THAN AN INVITATION TO DIALOGUE." PHOTO BY KEN FRIEDMAN

out, Davidman respectfully represents views that range to extreme points on either side of the messy debate.

At the same time, the act of doing so becomes its own trauma. As if in a state of possession, Davidman manifests the inner and outer turmoil in a physical performance marked by often-anguished gestural passages, stirring liturgical verses, unexpected humor, and a series of neatly etched characters. These come all the more forcefully across for being set in an intimate thrust stage arrangement, carved into the central space at Intersection for the Arts. There the play unfolds against scenic designer Nephelie Andonyadis's beautiful cloth backdrop, dyed in muted desert tones that come atmospherically alive in Allen Willner's blood-and-earth-hued lighting design.

On one hand, *Wrestling Jerusalem's* airing of opposing views is as timely as ever. News of human rights abuses and more violence in and around the occupied territories comes almost daily, while the US State Department once again meanders down its long and winding road to nowhere with respect to jump-starting "peace talks." Meanwhile the growing BDS (Boycott Divestment Sanctions) movement across US campuses and around the world is meeting with increasing right-wing pushback (most recently at Northeastern University). And new books by prominent American Jews and gentiles — most recently the New Republic's John B. Judis — dissent from the usual narratives around Israel-Palestine, stirring charges of

apostasy (and anti-Semitism).

On the other hand, for these very reasons Davidman's measured search for understanding and balance can seem slightly behind these urgent, increasingly polarized times. Directed by Michael John Garcés of Los Angeles's Cornerstone Theater, the play rehearses mostly familiar, albeit still charged and important, arguments. Its most persuasive aspects instead lie in Davidman's representation of his personal journey, the expansion of conscience and understanding it spurs. While its mingled voices intentionally unsettle the mind and emotions, they achieve a tentative truce in the play's final affirmation.

That affirmation — a commitment to core values that are both traditional and universal — in turn opens common ground in which all might enter. Far from over at this point, the conversation is just getting under way. Pairing performances with something he calls the Peace Café, an opportunity for direct dialogue among audiences members, as well as other post-show discussions moderated by professional mediator Rachel Eryn Kalish, *Wrestling Jerusalem* is less a political argument (though it contains several) than an invitation to dialogue. Maybe more importantly still, it's an invitation to listen. **SFBG**

WRESTLING JERUSALEM

Through April 6
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Athi-Patra Ruga, *The Future White Women of Azania*, 2012; performed as part of *Performa Obscura* in collaboration with Mikhael Subotzky; commissioned for the exhibition *Making Way*, Grahamstown, South Africa; photo: Ruth Simbao, courtesy Athi-Patra Ruga and WHATIFTHEWORLD/GALLERY.

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IT'S ALIVE!
 HIDDEN HORROR

Scream team

Movie guide 'Hidden Horror' is for fans, by fans

BY CHERYL EDDY
 cheryl@sfbg.com

LIT Even bloodthirsty know-it-alls will unearth fresh meat — and titles worth revisiting — in *Hidden Horror: A Celebration of 101 Underrated and Overlooked Fright Flicks* (Kitley's Krypt, 312 pp., \$17.95). Edited by Chicago-based blogger and actor Aaron "Dr. AC" Christensen (*Horror 101: The A-List of Horror Films and Monster Movies*), the book contains enthusiastic essays by 101 different authors, including scribes from Fangoria, Rue Morgue, and HorrorHound magazines.

Topics include cult classics like *Phantom of the Paradise* (1974); black-and-white picks like 1932's *The Old Dark House*; foreign films (1963's *Matango*); under-the-radar recent fare (2007's *The Signal*); and obscurities worthy of more love (1979's *Tourist Trap*). Plus, there's an intro from director and genre advocate William Lustig (whose 1980 *Maniac* is one of the book's subjects), who writes that he hopes the book will guide younger fans away from the mainstream and into "deeper, choppiest waters." I got Dr. AC on the horn to talk about this creepy, fun, and informative read.

SF Bay Guardian There are a ton of film guides out there. What's different about your books?

Aaron Christensen For *Horror 101*, which came out in 2007, my initial idea was to do a book called *Horror U*, with, like, your freshman class of horror films, then each year up to grad school, with really obscure stuff. The problem is that it's an inverted pyramid; you have your must-see films like *Dracula* (1931) and *The Exorcist* (1973), but as you advance in your "studies," you keep finding more and more obscure horror films that you've never heard of. So [the first book] is the basics that you should see if you want to consider yourself a well-rounded horror fan. From there, you should be able to get an idea of what your taste is, what you like. It was my feeble attempt at a public service!

It seemed like it resonated with a lot of people, because it was written by fans and it had a lot of love for these films, as opposed to just critical assessments of them. We were talking about doing a companion piece almost immediately after the first book came out.

The fun of putting *Horror 101* together was getting all these different people's opinions, styles, and voices into one book — and as a result of that book, I'd met even more [writers to contribute to the follow-up]. I think the best thing

you can offer any horror fans is the opportunity to talk about a movie that they love that nobody else talks about. For *Horror 101*, I picked the movies. For *Hidden Horror*, I basically opened it up to the floor: Tell me the movie you want to celebrate.

SFBG "Celebrate" is key — most of the essays

are written from a personal perspective. **AC** They're telling you, "This is what I love about this movie, and why I think you might enjoy it as well, fellow horror fan." I love all the different stories that come out. The guy who wrote about *The Eye* (2002) mentions watching *Jaws* (1975) in a never-ending loop in this little theater in England. That's not a story I could ever tell!

SFBG Did you have any specific criteria?

AC It couldn't be one that was commonplace. It couldn't be *Saw* (2004), or *Friday the 13th* (1980). Some were suggested that I thought were fairly well-known, like *The Hills Have Eyes* (1977), and I was like, "Really?" So that became the job of the writer, to sell me on why it belonged in the book.

I think it's as subjective as everyone's opinions. There are some movies in the book that I'm not necessarily a fan of. But that's not what the book's about. If I wanted to just talk about the 101 movies that I think are great, that's the book I would have written. This is an opportunity to highlight the variety of the genre, and of fandom in general. **SFBG**

facebook.com/hiddenhorrorthebook



Natural selection

ODC/Dance unearths the Goldsworthy-inspired 'boulders and bones'

BY RITA FELCIANO
arts@sfbg.com

DANCE Looking at ODC/Dance choreographers Brenda Way and KT Nelson's first evening-length collaboration, *boulders and bones*, proved to be both fascinating and frustrating. Fascinating, because the work beautifully addressed a question probably going back to when we first took a chisel to a rock and stamped a dancing circle into the ground. In order to create, apparently, you must disturb nature's order; you break down what's there to make room for what will be. Frustrating, because *boulders*' balancing act between visuals, music, and dance didn't push the work far enough beyond the inspiration provided by RJ Muna's documentary about the making of Andy Goldsworthy's stunning *Culvert Cairn*.

boulders opens with Muna's time-lapse film, which follows Goldsworthy's tearing up the earth, rearranging it, and ending with an exquisitely embedded sculpture. Muna is a gifted photographer but the rhythm he imposed on the visuals felt unmusical and top-heavy. I almost wish that the choreographers had not shown the film, since it put an underpinning of narrative implications on the dance's structure that at times felt restrictive. *boulders* is also an hour long, probably not a time frame Way and Nelson are all that comfortable with yet.

Still, despite some plodding moments, *boulders* soars when it finds its own voice, starting with the transition from the film to the stage. We find Music (Zoë Keating and her magic cello) and Dance (Anne Zivolich at her most evanescent) in Alexander Nichols' black-hole set that emerged from Goldsworthy's *Culvert*.

Each of the women gets a major solo. Having been moved downstage right, Keating displays playing that blooms into exquisite, melodic raptures that are about as rhythmically danceable as anything I have heard of hers. Zivolich, caught in a large spotlight — a mirror image of Nichols' hole against a soft landscape — seems like a spirit trying to find a place to alight. The intensity of her searching, flipping, flying almost looked like a duet with that blackness. It's a long, risky solo, performed in silence but Zivolich was free like the wind and twitchy as a nervous wreck. She pulled on all of her considerable technical and emotional resources to bring off a remarkable tour de force.

Despite the fact that Way and Nelson have different creative sensibilities, for *boulders* they have found a common language, in which individuals often disappear in pileups, and rolls on the floor or small units coalesce into larger ones only to explode. Balances are fragile except when Maggie Stack freezes in the middle of a run and has to be released, or Natasha Adorlee Johnson throws herself against Jeremy Smith and just about knocks him over.

Much of the choreography consists of small unison duets that suggest a sense of order that is constantly undermined. The dancers line up until somebody squeezes into a space between, or Yayoi Kambara nonchalantly squeezes their proper straight line into a muddle. People drag themselves, or crawl close to the ground. They end between each other's legs or flat on their back hoisting a partner overhead. They are pushed like brooms or swung in whipping circles. Some of the maneuvers suggest animal, or at least non-biped, behavior.

Zivolich and Kambara's duet emphasizes their different personalities, with Kambara towering over the petite Zivolich, though without a note of rancor. Zivolich and Dennis Adam again and again meet up as if getting to know each other. He swings her overhead like a helicopter propeller; she precariously leans against his lower arm, and in the end he sprinkles her with some red dust and caresses her cheek.

In its third part, *boulders* radically changes gears. With the dancers dressed in white gossamer garments, and the women in spring-green bodices, they look like celebrants, perhaps of some ancient rite. They again line up; this time with feet that deliver unison staccato stomps, but arms that fly all over. Then they spread in easily flowing sequences that stream out of that black hole like water. It's a celebration of new life, perhaps love, certainly the power of dance.

boulders is an honorable tribute to Goldsworthy — but ultimately it's no competition to the force, resonance, and weightiness of what looked like a teardrop quarried out of the earth.

boulders and bones will be shown again in ODC's program A (Wed/26, Fri/28, and Sun/30). Program B (Thu/27 and Sat/29) includes Kimi Okada's delightful *Two If By Sea*; Way's dystopic *Unintended Consequences: A Meditation*, set to Laurie Anderson; and the exuberant *Triangulating Euclid*, choreographed by Way, Nelson, and Kate Weare. **SFBG**

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WEDNESDAY 26

"Anthology" La Movida, 3066 24th St, SF; www.anthologysf.com. 7pm, free. Open mic for poetry and literary fiction.
Janet Hubbard Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The author reads from the latest in her "Vengeance in the Vineyard" thriller series, *The Bitter Finish*.

THURSDAY 27

"Frankly Speaking: A Book Party!" Modern Times Bookstore Collective, 2919 24th St, SF; www.moderntimesbookstore.com. 7-9pm, free. Celebrate the life of performance artist Frank Moore at this release party for *Frankly Speaking*, a collection of his prose.
Joan Gelfand, Jack and Adele Foley, Clara Hsu Bookshop West Portal, 80 W. Portal, SF; www.bookshopwestportal.com. 7pm, free. The authors read from new works: Gelfand from *The Long Blue Room*; the Foleys from Jack Foley's *Eyes*; and Hsu from *Babouche Impromptu and Other Moroccan Sketches*.
Annabelle Gurwitch Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The author reads from her coming-of-middle-age comedic tale, *I See You Made an Effort*.
"Quirky Berkeley" Berkeley History Center, 1931 Center, Berk; (510) 848-0181. 7pm, \$10 (space is limited; call for reservations). Tom Dalzell discusses Berkeley's unique front-yard displays at this talk co-sponsored by the Berkeley Historical Society and the Berkeley Architectural Heritage Association.
"Regreturature" Verdi Club, 2424 Mariposa, SF; www.litquake.org. 8pm, \$15. Litquake and the Writers' Grotto present this evening of authors reading works they'd rather forget. Participants include Adam Johnson, Sylvie Simmons, Tamim Ansary, Sam Barry, and more.
"We Are CA: A Celebration of Women Food Entrepreneurs" California Historical Society, 678 Mission, SF; laccinawomenentrepreneurs.eventbrite.com. 6-8pm, \$5. Panel discussion with La Cocina participants, including Elvia Buendia (La Luna Cupcakes), Rosa Rodriguez (Sweets Collection), and Isabel Caudillo (El Buen Comer).

FRIDAY 28

"Omniidawn Reading and Party" Moe's Books, 2476 Telegraph, Berk; www.omniidawn.com. 7:30pm, free. Readings by Julie Carr, Gillian Conoley, Endi Bogue Hartigan, Karla Kelsey, and Craig Santos Perez.
"Under the Influence" Emerald Tablet, 80 Fresno, SF; www.emtab.org. 7:30pm, \$5 suggest-

ed donation. Five artists perform work by one of their major influences, followed by original works.

SATURDAY 29

Belmont Sidewalk Fine Arts Festival Carlmont Village Shopping Center, Ralston at Alameda de las Pulgas, Belmont; www.pacificfinearts.com. 10am-5pm, free. More than 20 artists showcase their wares at this outdoor event, with ceramics, paintings, fine jewelry, photography, and more on display.
"Break the Chains" Revolution Books, 2425 Channing, Berk; www.revolutionbooks.org. 7pm, free. Poetry night and open mic.
"Hand to Mouth/Words Spoken Out #651" Rebound Bookstore, 1611 Fourth St, San Rafael; (415) 482-0550. 4pm, donations requested. Book launch for *The Live Long Day* by poet Robin Lee, plus open mic.
"The Parnassus Review" Mutiny Radio, 2781 21st St, SF; facebook.com/parnassusrevue. 6-8pm, free. Variety show and radio program showcasing Bay Area literary talent, including LJ Moore, Ryan Nash, Scott Lambridis, and others.
Tanna Tucker Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. 1-3pm, free. The cartoonist-in-residence discusses her work, which is inspired by science fiction, West African folklore, and feminism.
"Writers With Drinks" Elbo Room, 647 Valencia, SF; www.writerswithdrinks.com. 7-9pm, \$10-20. With authors Janet Mock, Ayelet Waldman, Marga Gomez, and Annalee Newitz.

SUNDAY 30

Philip B. Choi Eastwind Books of Berkeley, 2066 University, Berk; www.asiabookcenter.com. 3pm, free. The architect and Chinese American studies pioneer discusses *San Francisco Chinatown: A Guide to Its History and Architecture*.

MONDAY 1

"Litquake's Epicenter" Glass Door Gallery, 245 Columbus #B, SF; www.litquake.org. 7pm, \$5-15 suggested donation. Stanford University creative writing teacher Molly Antopol, author of new short-story collection *The UnAmericans*, in conversation with author Anthony Marra (*A Constellation of Vital Phenomena*).
Ben Tarnoff City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The author discusses *The Bohemians: Mark Twain and the San Francisco Writers Who Reinvented American Literature*.
36th St. Stupid's Day Parade Justin Herman Plaza, Market at Embarcadero, SF; www.saintstupid.com. Noon, free. The First Church of the Last Laugh hosts its annual salute to stupidity on April Fool's Day. Costumes, signs, and "a willfully irreverent attitude to the business of religion and the religion of business" encouraged. **SFBG**

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Every Five Minutes Magic Theatre, Fort Mason Center, Marina at Laguna, SF; www.magictheatre.org. \$20-60. Previews Wed/26-Sat/29 and April 2, 8pm; Sun/30, 2:30pm; Tue/1, 7pm. Opens April 3, 8pm. Runs Tue, 7pm; Fri-Sat, 8pm (also April 9, 2:30pm); Sun, 2:30pm (also April 6, 7pm). Through April 20. Magic Theatre presents the world premiere of Linda McLean's drama about a man's homecoming after years behind bars.
The Habit of Art Z Below Theatre, 470 Florida, SF; www.therhino.org. \$15-25. Previews Thu/27-Fri/28, 8pm. Opens Sat/29, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through April 13. Theatre Rhinoceros performs a "very British comedy" by *History Boys* author Alan Bennett.
I Never Lie: The Pinocchio Project Phoenix Theatre, 414 Mason, SF; www.99stockproductions.org. \$15. Previews Fri/28, 8pm. Opens Sat/29, 8pm. Runs Fri-Sat and April 10, 8pm; Sun, 5pm. Through April 12. 99 Stock Productions performs Meredith Eden's bold fairytale retelling.
"Standing On Ceremony: The Gay Marriage Plays" New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Wed/26-Fri/28, 8pm. Opens Sat/29, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through April 27. New Conservatory Theatre Center performs short plays about marriage equality by Mo Gaffney, Neil LaBute, Wendy MacLeod, Paul Rudnick, and others.

BAY AREA

East 14th Marsh Berkeley, 2120 Allston, Berk; www.themmarsh.org. \$20-50. Opens Fri/21, 8pm. Runs Fri, 8pm; Sat, 8:30pm. Through April 26. Don Reed's hit autobiographical solo show returns to the Marsh Berkeley.
Johnny Guitar, the Musical Masquers Playhouse, 105 Park Place, Point Richmond; www.masquers.org. \$22. Opens Fri/28, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm (no show Sun/30). Through April 26. Masquers Playhouse performs the off-Broadway hit based on the campy Joan Crawford Western.
Sleuth Center REPeritory Company, 1601 Civic, Walnut Creek; www.centerrep.org. \$33-54. Previews Fri/28-Sat/29, 8pm; Sun/30, 2:30pm. Opens Tue/1, 7:30pm. Runs Wed, 7:30pm; Thu-Sat, 8pm (also April 26, 2:30pm); Sun, 2:30pm. Through April 26. Center REPeritory Company performs Anthony Shaffer's classic, Tony-winning thriller.
Vampire Lesbians of Sodom and Sleeping Beauty or Coma Live Oaks Theater, 1301 Shattuck, Berk; www.viragotheatre.org. \$28. Previews Fri/28, 8pm. Opens Sat/29, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through April 19. Virago Theatre Company performs Charles Busch's outrageous double bill.

ONGOING

Bauer San Francisco Playhouse, 450 Post, SF; www.sfpayhouse.org. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); April 13, 2pm. Through April 19. San Francisco Playhouse presents the world premiere of Lauren Gunderson's drama about artist Rudolf Bauer.
Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themmarsh.org. \$25-100. Sat, 8pm; Sun, 7pm (Sun/30 show at 2pm). Extended through May 4. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."
Hundred Days Z Space, 450 Florida, SF; www.zspace.org. \$10-100. Wed and Sun, 7pm; Thu-Sat, 8pm. Through April 6. Married musical duo the Bengsons (Abigail and Shaun) provide the real-life inspiration and guiding rock 'n' roll heart for this uneven but at times genuinely rousing indie musical drama, a self-referential meta-theater piece relating the story of a young couple in 1940s America who fall madly in love only to discover one of them is terminally ill. As an exploration of love, mortality, and the nature of time, the story of Sarah and Will draws force from the potent musical performances and songwriting of its composer-creators. Playwright Kate E. Ryan's book, however, proves too straightforward, implausible, and sentimental to feel like an

adequate vessel for the music's exuberant, urgent emotion and lilting, longing introspection. But this still-evolving world premiere has a strong musical beat at its core, even if it's yet to settle into the right combination of story and staging. (Avila)
Lottie's Ghosts Brava Theatre Center, 2781 24th St, SF; www.brava.org. \$20. Thu-Sat, 8pm (no show Fri/28); Sun, 3pm. Through April 6. Dancer, storyteller, and Brava artist-in-residence Shakiri presents a new work based on her novel of the same name.
Lovebirds Marsh San Francisco Studio, 1062 Valencia, SF; www.themmarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 8:30pm. Extended through April 12. Theater artist and comedian Marga Gomez presents the world premiere of her 10th solo show, described as "a rollicking tale of incurable romantics."
Mommy Queerest Exit Studio, 156 Eddy, SF; www.divafest.info. \$15-25. Fri/28-Sat/29, 8pm. Sex scenes in solo shows might sound a little onanistic, but in the right circumstances a door jam or a love seat can serve as a fine co-star. Stand-up comic and actor Kat Evasco demonstrates as much in this raunchy and high-spirited story of her sexual awakening as a lesbian-identifying bisexual, coming out in a household dominated by her closeted mother, a Filipina American drama queen with a long-term female companion she insists is the "gay" one. Presented by Guerrilla Rep and the Exit Theatre's DIVAfest, and directed by Guerrilla Rep's John Caldon (who co-wrote the play with Evasco), the story follows a familiar and predictable arc in some ways. But there's no denying Evasco's charm and energy. (Avila)
Pearls Over Shanghai Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Through May 31. Thrillpeddlers present the fifth anniversary revival production of its enormously popular take on the 1971 Cockettes musical.

"Risk Is This ... The Cutting Ball New Experimental Plays Festival" Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. Free (\$20 donation for reserved seating). Fri/28-Sat/29, 8pm. Five new works in staged readings, including two from Cutting Ball resident playwright Andrew Saito.
The Scion Marsh San Francisco, 1062 Valencia, SF; www.themmarsh.org. \$15-60. Thu-Fri, 8pm; Sat, 5pm. Through April 18. In his latest solo show, Brian Copeland (*Not a Genuine Black Man; The Waiting Period*) explores an infamous crime in his hometown of San Leandro: the 2000 murder of three government meat inspectors by Stuart Alexander, owner of the Santos Linguia Factory. The story is personal history for Copeland, at least indirectly, as the successful comedian and TV host recounts growing up nearby under the common stricture that "rules are rules," despite evidence all around that equity, fairness, and justice are in fact deeply skewed by privilege. Developed with director David Ford, the multiple-character monologue (delivered with fitful humor on a bare-bones stage with supportive sound design by David Hines) contrasts Copeland's own youthful experiences as a target of racial profiling with the way wealthy and white neighbor Stuart Alexander, a serial bully and thug, consistently evaded punishment and even police attention along his path to becoming the "Sausage King," a mayoral candidate, and a multiple murderer (Alexander died in 2005 at San Quentin). The story takes some meandering turns in making its points, and not all of Copeland's characterizations are equally compelling. The subject matter is timely enough, however, though ironically it is government that seems to set itself further than ever above the law as much as wealthy individuals or the bogus "legal persons" of the corporate world. The results of such concentrated power are indeed unhealthy, and

literally so — Copeland's grandmother (one of his more persuasive characterizations) harbors a deep distrust of processed food that is nothing if not prescient — but *The Scion's* tale of two San Leandrans leaves one hungry for more complexity. (Avila)
She Rode Horses Like the Stock Exchange Thick House, 1695 18th St, SF; www.crowdedfire.org. \$15-35. Wed-Sat, 8pm. Through April 12. Crowded Fire kicks off its 2014 season with the world premiere of Amelia Roper's dry comedy about financial disaster.
Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)
The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasyssf.com. \$70 (gambling chips, \$5-10 extra; after-hours admission, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Extended through May 24. Boxcar Theater's most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-tripping environmental work, *The Speakeasy* takes place in an "undisclosed location" (in fact, a wonderfully redesigned version of the company's Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative — in which audiences perceive snatches of overheard stories rather than complete arcs, and can follow those of their own choosing — there's a way the piece becomes specifically and ever more subtly about time itself. This is most pointedly demonstrated in the opening vignettes in the cocktail lounge, where even the ticking of Joe's Clock Shop (the "cover" storefront for the illicit 1920s den inside) can be heard underscoring conversations (deeply ironic in historical hindsight) about war, loss, and regained hope for the future. For a San Francisco currently gripped by a kind of historical double-recurrence of the roaring Twenties and dire Thirties at once, *The Speakeasy* is not a bad place to sit and ponder the simulacra of our elusive moment. (Avila)
Typed & Tippy Marsh Studio Theater, 1062 Valencia, SF; www.themmarsh.org. \$15-50. Sat, 5pm; Sun, 7pm. Through April 6. Solo performer Jill Vice performs her Fringe Festival hit.
Twisted Fairy Tales Shelton Theater, 533 Sutter, SF; www.leftcoasttheatreco.org. \$15-25. Thu-Sat, 8pm. Through April 5. Left Coast Theatre Co. performs the world premiere of seven one-act LGBT-themed plays based on classic children's stories.
The Two Chairs Bindlestiff Studios, 185 Sixth St, SF; www.performersunderstress.com. \$10-30. Thu-Sat, 8pm; Sun, 2pm. Through April 13. Performers Under Stress performs Charles Pike's new play, described as *"No Exit"* as a love story set in Napa on the Silverado Trail.
Venus in Fur Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Opens Wed/26, 8pm. Runs Wed-Sat and Tue, 8pm (also Sat, 2pm; Tue/1, show at 7pm); Sun, 7pm. Through April 13. American Conservatory Theater performs a new production of David Ives' 2012 Tony-nominated play.
The World of Paradox Garage, 715 Bryant, SF; www.paradoxmagic.com. \$12-15. Mon, 8pm. Through April 7. Footloose presents David Facer in his solo show, a mix of magic and theater.
The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themmarsh.org. \$8-11. Sun, 11am. Extended through May 25. The popular, kid-friendly show by Louis Pearl (aka "The Amazing Bubble Man") returns to the Marsh.
Wrestling Jerusalem Intersection for the Arts, 925 Mission, SF; www.theintersection.org. \$20-30. Thu-Sat, 7:30pm; Sun, 2pm. Through April 6. Intersection for the Arts presents Aaron Davidman in his multicharacter solo performance piece about Israel and Palestine. **SFBG**





FROM LEFT: H.R. GIGER POSES WITH *DUNE* CONCEPT ART; SPACESHIP ARTWORK BY CHRIS FOSS; ALEJANDRO JODOROWSKY AND JEAN "MOEBIUS" GIRAUD WITH A COSTUMED ACTOR

PHOTOS COURTESY OF SONY PICTURES CLASSICS; CENTER COURTESY OF CHRIS FOSS/SONY PICTURES CLASSICS



BY DENNIS HARVEY
arts@sfbg.com

FILM It's so seldom a film of major scale and budget is made without at least some standard commercial aspirations — however misguided — that the rare exceptions seem as curious, improbable, and wonderful as unicorns. (And about as useless, any bottom-line-oriented producer might say.) We're not talking *Heaven's Gate* (1980), *Ishtar* (1987), or *Battlefield Earth* (2000)-type follies, the sorts of movies that look daft in retrospect but in fact seemed fairly sound ideas at the time. I mean the kind of utterly personal, wacko indulgence that, like other people's dreams, is bound to seem simply perverse and inexplicable to all but those who have a taste for eavesdropping on the strangest thoughts of strangers.

It's rare enough for an artist to complete one such project. Alejandro Jodorowsky stands nearly alone in having made at least two. A Chilean émigré to Paris, he had avant-garde interests that led him from theater and comic book art to film, making his feature debut with 1968's *Fando y Lis* — a low-budget, little-seen harbinger of things to come, based on a play by likeminded Spanish stage and screen surrealist Fernando Arrabal. Undaunted by its poor reception, he created *El Topo* (1970), a blood-soaked mix of spaghetti western, mysticism, and Buñuelian parabolic grotesquerie with the director playing a messianic lone gunman whose spiritual path requires violent cleanup of a corrupt soci-

Lost in space

A new doc reveals 'the greatest film never made'

ety. It gradually became the very first "midnight movie" sensation, playing for years to audiences of stoned hippies — no doubt causing some bad trips en route.

After that success, he was given nearly a million dollars to "do what he wanted" with 1973's *The Holy Mountain*. It was, essentially, *El Topo* redux, albeit without the western motifs and with a staggering Pop-Op-surreal pictorialism to its less-Leone-more-Hesse vision quest. He played the Alchemist, a seer-trickster who leads nine representatives of the modern world on a journey to their own souls. It ended with the camera turning on itself and cast turning toward the audience, "breaking the illusion" because "real life awaits us."

This extraordinary, singular, pretentious, crazy epic was a big hit in Europe. (Rather strangely, it utterly flopped in the US, and its revival was tied up in legal woes for years; before one announced SF screening at the old York Theater, a private collector's print was seized and impounded.) French producer Michel Seydoux asked Jodorowsky what he'd like to do next. *Dune*, he said — though as he confesses in Frank Pavich's fascinating new docu-

mentary, he hadn't actually read Frank Herbert's cult science-fiction novel yet, though a friend "told [him] it was fantastic."

In many ways it seemed a perfect match of director and material. Yet *Dune* would be an enormous undertaking in terms of scale, expense, and technical challenges. What moneymen in their right mind would entrust this flamboyant genius/nut job with it?

They wouldn't, as it turned out. So doc *Jodorowsky's Dune* is the story of "the greatest film never made," one that's brain-exploding enough in description alone. But there's more than description to go on here, since in 1975 the director and his collaborators created a beautifully detailed volume of storyboards and other preproduction minutiae they hoped would lure Hollywood studios aboard this \$15 million space phantasmagoria. From this goldmine of material, as well as input from the surviving participants, Pavich is able to reconstruct not just the film's making and unmaking, but to an extent the film itself — there are animated storyboard sequences here that offer just a partial yet still breathtaking glimpse of what might

have been.

Intending to create "a cinematographic god ... a prophet to change the minds of all the young people in the world," Jodorowsky's plans were more fabulously grandiose even than Herbert's fantasy of galactic war over a planet producing hallucinogenically enlightening "spice." (The author himself did not appreciate all the director's ideas.) His cast, to be led by son Brontis (like dad, an eerily ageless interviewee), would include such outsize personalities as Mick Jagger, Orson Welles, Salvador Dali, and David Carradine. Music would be provided in part by Pink Floyd; designers included H.R. Giger, Moebius, and Dan O'Bannon. Not everyone met the filmmaker's requirements for collaborative "spiritual warriors" — Douglas Trumbull, the FX wizard for *2001: A Space Odyssey* (1968), was rejected for being all business.

As the documentary details, this dazzling package did indeed impress the Hollywood suits needed to complete its financing. They had just one quibble: Jodorowsky. It was his vision, but he was too much of a wild card for a commercial gamble of this scale.

Finally, bitter defeat was

admitted. Screen rights were later acquired by Dino De Laurentiis' company. Hired after numerous other directors jumped ship, David Lynch still considers 1984's *Dune* his worst, most creatively compromised film. (Thirty years later it's still awful, despite some stubborn defenders.) Jodorowsky, who admires Lynch, admits he was perversely relieved at how abysmally that costly flop turned out.

His own filmic career took a hard hit from which it never really recovered. 1980's *Tusk* and 1990's *The Rainbow Thief* were incongruous, barely-seen, half-hearted stabs at the mainstream; 1989's *Santa Sangre* a welcome return to form, yet it also a somewhat pale imitation of earlier work. (His forthcoming first feature since, *The Dance of Reality*, has elicited similar responses.) He busied himself in other projects, notably writing fantasy comics. His *Dune* became a mostly forgotten industry tale — ah, the Seventies, when they were that crazy. (But not *that* crazy, alas.)

Yet the incredible storyboard tome got circulated around. As vividly suggested here via clips, its influence is unacknowledged yet hard to deny in umpteen subsequent movies and other media, from the *Star Wars* and *Alien* films to recent releases. As the now 85-year-old Jodorowsky serenely observes, "[My] *Dune* is in the world like a dream. But dreams change the world, also." **SFBG**

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FILM

A YOUNG ROSS MCELWEE IN *PHOTOGRAPHIC MEMORY*
 PHOTO COURTESY OF THE PACIFIC FILM ARCHIVE

Life through the lens

..... Ross McElwee brings 'Photographic Memory' to the PFA

BY CHERYL EDDY
 cheryl@sfbg.com

FILM It's been nearly 30 years since documentarian Ross McElwee made *Sherman's March* — usually written without its lengthy, if accurately descriptive, subtitle: *A Meditation on the Possibility of Romantic Love In the South During an Era of Nuclear Weapons Proliferation*. It picked up the Grand Jury prize at Sundance in 1987, years before the festival became a career-maker for the likes of Steven Soderbergh (whose *Sex, Lies, and Videotape* premiered at the 1989 fest). If McElwee didn't go on to become a household name, he did begin his Harvard teaching career during the *Sherman's March* era. He currently holds the title "Professor of the Practice of Filmmaking" — a suitably important job for an artist whose practice has informed the work of countless filmmakers over the past three decades.

Two of McElwee's key works, along with short films by his Harvard colleagues, make up "Afterimage: Ross McElwee and the Cambridge Turn," a three-day Pacific Film Archive series that has McElwee in conversation with author Scott MacDonald (*American Ethnographic Film and Personal Documentary: The Cambridge Turn*). *Sherman's March* is not included, but *Backyard* (1984) ably demonstrates his trademarks: first-person voice-over (delivered in his unmistakable Carolina drawl); turning the camera on friends and family, most of whom are willing subjects; and crafting a plot of sorts out of a personal journey. (At 40 minutes, *Backyard* was presumably easier to program than *Sherman's March*, which runs 155.)

His most recent feature, 2011's *Photographic Memory*, retains all of these characteristics; it also incorporates cinema verité footage first glimpsed in *Backyard*. The films are ideal companion pieces. Both address father-son relationships, with a focus on the son's lurching entry into adulthood. In *Backyard* — shot in the summer of 1975, when McElwee was on summer break from his filmmaking grad program at MIT — the artist documents his brother Tom's preparations for medical school, a career choice that delights his conservative, Southern-gentleman surgeon father. To his other son, the one with scraggly long hair and a camera attached to his face, Dr. McElwee admits, "I've resigned myself to your fate."

Backyard can also be read for its themes of race in the mid-1970s South, where segregation is still a way of life, and its exploration of grieving, since at the time of filming McElwee's mother had recently died. It's as multilayered as the many lives it captures, in a time when filming people just going about their everyday business was pretty uncommon. Dr. McElwee, for one, wonders why his son is wasting expensive film shooting his father puttering around the yard. Back then, home movies were just that — certainly not made for public consumption, and the relaxed demeanor of McElwee's subjects bears this out.

By contrast, *Photographic Memory* — one of 16mm devotee McElwee's first ventures into digital filmmak-

ing — is very much a product of the 21st century. The son from *Backyard* is now the father, fretting over his own directionless son, Adrian. We see Adrian (in footage no doubt repurposed from earlier McElwee films) as an adorable kid, calling his father "Da-da" and comfortably emoting in front of the lens. Present-day Adrian, an emo 21-year-old, is a glowering poster child for the Selfie Generation, forever tapping on his phone, slurping on iced coffee, and giving off an air of unearned superiority. He avoids eye contact. He's no longer inter-

ested in being filmed, unless he — a budding filmmaker himself — is the one calling the shots. "What makes me think he's hearing *anything* I say?" McElwee wonders after trying, and failing, to break through.

At wit's end, McElwee digs up old journals and photographs from his early 20s, pre-*Backyard*, when he took a year off college to bum around France (his father was, naturally, aghast). There, he met a charismatic man who became his photography mentor, and a woman with whom he had a significant affair. "It's admittedly painful to try and penetrate the purple haze of my prose," he

says over a scene where he flips through his youthful scrawlings as his son holds the camera. "I feel a little embarrassed at showing Adrian these pages."

Admitting embarrassment is a dying art in these narcissistic times (Ugly photo? Just throw a filter over it! Made a mistake? Blame the haters!) — and it's one reason why McElwee's films resonate so powerfully. He's keenly self-aware in a way that's refreshingly old-fashioned. He knows when to let his images do the talking, and when to let forces beyond his control steer his narrative. There's much to take in when he returns to seaswept Brittany, a place he's romanticized in his memory. "The whole experience was so ... *French*," he wryly notes, realizing how vague and clichéd that sounds.

As McElwee immerses himself in the scenery he's dreamed of for decades, he reflects on what kind of person he was back then. Turns out the atmosphere awakens the essence of his younger self far better than his old photos, which are filled with places and faces he doesn't recognize. (If only he'd had a movie camera back then!) If the stealth mission of his trip is to grasp onto something, *anything*, that will help him relate to his moody son, it goes mostly unfulfilled — witness a Skype conversation between the US and France, as cluttered with technological difficulties as it is attitude problems.

But there are no tidy endings in McElwee films, because that's how life is. In the last scene, it's revealed that Adrian has decided to attend film school, mirroring Tom McElwee's decision to follow in *his* father's footsteps. Is there another McElwee legacy in the making? Stay tuned for the inevitable next chapter. **SFBG**

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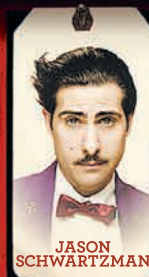
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BAY AREA THEATRES**

FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Cesar Chavez “You always have a choice,” Cesar Chavez (Michael Peña) tells his bullied son when advising him to turn the other cheek. Likewise, actor-turned-director Diego Luna had a choice when it came to tackling his first English-language film; he could have selected a less complicated, sprawling story. So he gets props for that simple act — especially at a time when workers’ rights and union power have been so dramatically eroded — and for his attempts to impact some complicated nuance to Chavez’s fully evident heroism. Painting his moving pictures in dusty earth tones and burnt sunlight with the help of cinematographer Enrique Chediak, Luna vaults straight into Chavez’s work with the grape pickers that would come to join the United Farm Workers — with just a brief voiceover about Chavez’s roots as the native-born son of a farm owner turned worker, post-Depression. Uprooting wife Helen (America Ferrera) and his family and moving to Delano as a sign of activist commitment, Chavez is seemingly quickly drawn into the 1965 strike by the Mexican workers’ sometime rivals: Filipino pickers (see the recent CAAMFest short documentary *Delano Manongs* for some of their side of the story). From there, the focus hones in on Chavez, speaking out against violence and “chicken shit macho ideals,” hunger striking, and activating unions overseas, though Luna does give voice to cohorts like Dolores Huerta (Rosario Dawson), growers like Bogdanovitch (John Malkovich), and the many nameless strikers — some of whom lost their lives during the astonishingly lengthy, taxing five-year strike. Luna’s win would be a blue-collar epic on par with 1979’s *Norma Rae*, and on some levels, he succeeds; scanning the faces of the weathered, hopeful extras in crowd scenes, you can’t help but feel the solidarity. The people have the power, as a poet once put it, and tellingly, his choice of Peña, stolidly opaque when charismatic warmth is called for, might be the key weakness here. One suspects the director or his frequent costar Gael García Bernal would make a more riveting Chavez. (1:38) (Chun)

Cheap Thrills Craig (Pat Healy) is having the worst

day of his life — but it’s going to get a lot worse before a new day dawns. Already in dire financial need supporting his loving wife (Amanda Fuller) and baby, he discovers they’re about to be evicted from their apartment. And far from getting a hoped-for raise at his job, he’s being laid off. Amidst this bitter news he runs into party-hearty, slightly gamey old high school bud Vince (Ethan Embry), who convinces him that the best immediate medicine is a drink or three. At the bar they are aggressively befriended by a deep pocketed couple consisting of overly palsy Colin (David Koechner) and his frigidly cool — but hawt — younger wife Violet (Sara Paxton). On the pretext that it’s in pursuit of fun on her birthday, these strangers propose a series of dares to be performed (and competed over) by the two reunited classmates. The cash-money stakes rise as the “dares” escalate in antisocial behavior, humiliation, harm to others, and harm to oneself; milque-toast Craig’s desperate circumstances make him a reluctant but willing participant dismayed to discover that Vince is a greedy competitor whose empathy vanishes at the sight of a greenback. This cheerfully mean black comedy, written by Trent Haaga and David Chirchirillo, is a first directorial feature for E.L. Katz, who’d previously contributed as a scenarist to some interesting early features by indie horror regulars Adam Wingard and Adam Gierasch. This kind of exercise in can-we-top-this-yes-we-can bad taste has been done better on occasion — and less well on many more. *Cheap Thrills* ultimately balances the cynical, clever, and exploitative to degrees that give good guilty pleasure, particularly if you’re not the guilt-inclined type. (1:25) *Roxie*. (Harvey)

Ernest & Celestine Belgian animators Vincent Patar and Stéphane Aubier are best known for the stop-motion shorts series (and priceless 2009 subsequent feature) *A Town Called Panic*, an anarchic, absurdist, and hilarious creation suitable for all ages. Their latest (co-directed with Benjamin Renner) is ... not like that at all. Instead, it’s a sweet, generally guileless children’s cartoon that takes its gentle, watercolor-type visual style from late writer-illustrator Gabrielle Vincent’s same-named books. Celestine (voiced by Pauline Brunner) is an orphaned girl mouse that befriends gruff bear Ernest (the excellent Lambert Wilson), though their improbable kinship invites social disapproval and scrapes with the law. There are some clever satirical touches, but mostly this is a softhearted charmer that will primar-

DARREN ARONOFSKY’S NOAH, STARRING RUSSELL CROWE, OPENS FRI/28.

PHOTO BY NIKO TAVERNISE



ily appeal to younger kids. Adults will find it pleasant enough — but don’t expect any *Panic*-style craziness. (1:20) *Embarcadero*, *Shattuck*. (Harvey)

“I Wake Up Dreaming 2014 Preview Night” Elliot Lavine’s latest *Roxie* film noir series, which starts May 16, gets an advance jump-start with this special fundraiser evening Wed/26. The program will include live music, intoxicating libations, the auctioning of rel-

evant memorabilia, and more. Plus, of course, there are movies. The big attraction is *The Argyle Secrets*, an extremely rare 1948 mystery-thriller (even Lavine hadn’t seen it until this 16mm print surfaced just recently) written and directed by the intriguing Cy Endfield, a Yalie whose idiosyncratic screen career spanned from novelty MGM shorts to programmers (1949’s *Joe Palooka in the Big Fight*, 1952’s *Tarzan’s Savage Fury*) to big-budget adventures (Mysterious Island, Zulu) and 1969’s Fellini-esque kinkfest misfire *DeSade*. Based on his own radio drama, *Secrets* revolves around a sheath of incriminating papers (we never really find out more about them) sought by a variety of shady types. Caught up in their midst is a William Gargan’s exceptionally loutish “hero,” a newspaper reporter not at all shy about misleading police or manhandling (even punching out) women in pursuit of a good story. (The two ladies he plays rough with here had very wholesome futures: Barbara Billingsley later essayed Mrs. Clever on *Leave It to Beaver*, while San Francisco-born Marjorie Lord likewise played mom on the even longer-running sitcom *Make Room for Daddy*.) It’s a dirt-cheap independent production with a rather seedy atmosphere, colorfully broad character types and one very convoluted, possibly senseless plot. The festivities will also include Rudolph Mate’s classic original 1950 *D.O.A.*, with Edmund O’Brien as an accountant whose San Francisco vacation turns into a desperate race to discover who has fatally poisoned him, and why. *Roxie*. (Harvey)

Jodorowsky’s Dune See “Lost in Space.” (1:30) *Embarcadero*.

Mistaken for Strangers Tom Berninger, brother to the National vocalist Matt Berninger, is the maker of this doc — ostensibly about the band but a really about brotherly love, competition, and creation. It spins off a somewhat genius conceit of brother vs. brother, since the combo is composed of two sets of siblings: twins Aaron and Bryce Dessner on guitars and Scott and Bryan Devendorf on bass and drums respectively. The obvious question — what of singer Matt and his missing broheim? Turns out little bro Tom is one of those rock fans — of metal and not, it seems, the National — more interested in living the life and drinking the brewskis than making the music. So when Matt reaches out to Tom, adrift in their hometown of Cincinnati, to work as a roadie for the outfit, it’s a handout, sure, but also a way for the two to spend time together and bond. A not-quite-realized moviemaker who’s tried to make his own Z-budget scary flicks but never seems to finish much, Tom decides to document, and in the process gently poke fun at, the band (aka his authority-figures-slash-employers), which turns out to be much more interesting than gathering their deli platters and Toblerone. The National’s aesthetic isn’t quite his cup of tea: they prefer to wrap themselves in slinky black suits like Nick Cave’s pick-

up band, and the soft-spoken Matt tends to perpetually stroll about with a glass of white wine or bubbly in hand when he isn’t bursting into fourth-wall-busting high jinks on stage. Proud of his sib yet also intimidated by the National’s fame and not a little envious of the photo shoots, the Obama meetings, and the like, Tom is all about having fun. But it’s not a case of us vs. them, Tom vs. Matt, he discovers; it’s a matter of connecting with family and oneself. In a Michael Moore-ian sense, the sweet-tempered *Mistaken for Strangers* is as much, if not more so, about the filmmaker and the journey to make the movie than the supposed subject. (1:15) *Roxie*. (Chun)

Noah Russell Crowe, Jennifer Connelly, and Emma Watson star in Darren Aronofsky’s take on the Bible tale. (2:07) *Presidio*, *Shattuck*.

Sabotage Arnold Schwarzenegger plays the head of a DEA task force that runs afoul of a drug cartel. (1:49)

ONGOING

Divergent Based on the blockbuster dystopian-future YA novel by Veronica Roth (the first in a trilogy), *Divergent* is set in a future city-state version of Chicago in which society is divided into five character-based, color-coded factions: Erudite, Amity, Candor, Abnegation, and Dauntless. Like her peers, Beatrice Prior (Shailene Woodley), the film’s Abnegation-born teenage heroine, must choose a permanent faction — with the help of a standardized aptitude test that forgoes penciling in bubbles in favor of virtual reality psychic manipulation. When the test fails to triangulate her sole innate personality trait, she learns that she belongs to a secret, endangered sixth category: Divergent, an astonishing set of people who are not only capable of, say, acts of selflessness but can also produce intelligent thought, or manifest bravery in the face of danger. Forced to hide her aberrant nature in a society whose leaders (Kate Winslet) are prone to statements like “The future belongs to those who know where they belong,” and seemingly bored among Abnegation’s hive of gray cardigan-wearing worker bees, Beatrice chooses Dauntless, a dashing gang of black-clad, alterna-rock music video extras who jump on and off moving trains and live in a warehouse-chic compound whose dining hall recalls the patio at Zeitgeist. Fittingly, a surly, tattooed young man named Four (Theo James) leads Beatrice, now Tris, and her fellow initiates through a harsh proving regimen that, if they fail, will cast them into an impoverished underclass. Director Neil Burger (2006’s *The Illusionist*, 2011’s *Limitless*) and the behemoth marketing force behind *Divergent* are clearly hoping to stir up the kind of madness stoked by the *Twilight* and *Hunger Games* series, but while there are bones a-plenty to pick with those franchises, *Divergent* may have them beat for pure daffiness of premise and diameter of plot holes — and that’s after screenwriters Evan Daugherty and Vanessa Taylor’s major suturing of the source material’s lacunae. The daffiness doesn’t translate into imaginative world-building, and while a couple of scenes convey the visceral thrills of life in Dauntless, the tension between Tris and Four is awkwardly ratcheted up, and the film’s shift into a mode of crisis is equally jolting without generating much heat. (2:20) *Balboa*, *Marina*, *Metreon*, *1000 Van Ness*, *Sundance Kabuki*. (Rapoport)

Nymphomaniac: Volume I Found battered and unconscious in a back alley, Joe (Charlotte Gainsbourg) is taken in by good Samaritan Seligman (Stellan Skarsgaard), to whom she explains “It’s all my fault — I’m just a bad human being.” But he doesn’t believe there are such things. She seeks to enlighten him by narrating the story of her life so far, from carnally curious childhood to sexually voracious adulthood. Stacy Martin plays her younger self through a guided tour of excesses variously involving Christian Slater and Connie Nielsen as her parents; a buncha guys fucked on a train, on a teenage dare; Uma Thurman as one histrionically scorned woman; and Shai LaBeouf as a first love who’s a cipher either because he’s written that way, or because this particular actor can’t make sense out of him. For all its intended provocation, including some graphic but unsurprisingly (coming from this director) unerotic XXX action, von Trier’s latest is actually less offensive than much of his prior output: He’s regained his sense of humor here, and annoying as its “Look at me, I’m an unpredictable artist” crap can be (notably all the stuff about fly-fishing, cake forks, numerology, etc. that seems randomly drawn from some Great Big Book of Useless Trivia), the film’s episodic progress is divertingly colorful enough. But is Joe going to turn out to be more than a two-dimensional authorial device from a director who’s never exactly sussed women (or liked people in general)? Will *Nymphomaniac* arrive at some pointed whole greater than the sum of its naughty bits? The answer to both is probably “Nah.” But we won’t know for sure until the two-hour second half arrives (April 4) of a movie that, in fairness, was never really intended to be split up like this. (1:50) *Embarcadero*, *Shattuck*, *Smith Rafael*. (Harvey) **SFBG**

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FILM LISTINGS

THRILLER *THE ARGYLE SECRETS* (1948), STARRING BARBARA BILLINGSLEY, SCREENS AT THE WED/26 BENEFIT FOR “I WAKE UP DREAMING” AT THE ROXIE.

OSCAR-NOMINATED ANIMATED FILM *ERNEST & CELESTINE* — BASED ON BELGIAN AUTHOR GABRIELLE VINCENT’S BOOK SERIES — OPENS FRI/28.



REP CLOCK

Schedules are for Wed/26-Tue/1 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS’ TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$7-12. “Gaze #7: Generation Loss,” independent films and videos made by women, Thu, 8. Other Cinema: “Christian Divine’s Imperial 80s Cinema,” Sat, 8:30.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$10. “Popcorn Palace:” *The Wizard of Oz* (Fleming, 1939), Sat, 10am. Matinee for kids.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Bonita, Berk; www.bfuu.org. \$5-10. •*International Inquiry into 9/11*, and *9/11 Into the Academic Community*, Thu, 7. With filmmaker Ken Jenkins and Peter Phillips of Project Censored.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. “Philip Seymour Hoffman (1967-2014):” •*Synedoché, New York* (Kaufman, 2008), Wed, 7, and *Punch-Drunk Love* (Anderson, 2002), Wed, 9:15; •*Jack Goes Boating* (Hoffman, 2010), Thu, 6, and *Magnolia* (Anderson, 1999), Thu, 8; “Midnites for Maniacs:” •*Happiness* (Solondz, 1998), Fri, 7:20, and *25th Hour* (Lee, 2002), Fri, 9:45. “Drag Queens of Comedy,” with Coco Peru, Sasha Soprano, Lady Bunny, Shangela, Pandora Boxx, Bianca Del Rio, and DWV, Sat, 7 and 10. Hosted by Heklina and Peaches Christ. Advance tickets (\$35-100) at thedragqueensofcomedy.eventbrite.com. *Beauty and the Beast* (Trousdale and Wise, 1991), presented sing-along style, March 30-April 6, 7 (also Sun/30 and April 6, 2:30; no show April 5).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. times. *Le Week-End* (Michell, 2013), Wed-Thu, call for times. *Nymphomaniac: Volume I* (von Trier, 2013), March 28-April 3, call for times. “Science On Screen:” *Journey of the Universe* (Kennard and Northcutt, 2011), Mon, 7.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. “Midnight Movies:” *The Rocky Horror Picture Show* (Sharman, 1975), Sat, midnight, with the Bawdy Caste performing live.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. *Human Resources Part II* (Noble), Wed, 6:30.

JEWISH COMMUNITY CENTER OF SF Kanbar Hall, 3200 California, SF; jccsf.org/arts. \$25. “Jewish Cult Classics Marathon:” •*The Plot Against Harry* (Roemer, 1969); *The Mad Adventures of Rabbi Jacob* (Oury, 1973); and *The Troupe* (Nesher, 1978), Sun, noon.

MECHANICS’ INSTITUTE 57 Post, SF; milibrary.org/events. \$10. “CinemaLit Film Series: Mystique of the City: Films Shot in San Francisco:” *Tucker: The Man and His Dream* (Coppola, 1988), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. “Jokers Wild: American Comedy, 1960-1989:” •*Everything You Always Wanted to Know About Sex:** but Were Afraid to Ask (Allen, 1972), Fri, 7; *Young Frankenstein* (Brooks, 1974), Fri, 8:50. “The Brilliance of Satyajit Ray:” *Days and Nights in the Forest* (1970), Sat, 6:30; *The Adversary* (1970), Sun, 5:15. “Jean-Luc Godard: Expect Everything from Cinema:” *Two or Three Things I Know About Her* (1966), Sat, 8:45. “Afterimage: Ross McElwee and the Cambridge Turn:” *Backyard* (McElwee, 1984), plus other biographical shorts, Sun, 2:30; *Photographic Memory* (McElwee, 2011), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-

1087, www.roxie.com. \$6.50-11. “I Wake Up Dreaming” benefit: *The Argyle Secrets* (Endfield, 1948), Wed, 7, and *D.O.A.* (Maté, 1950), Wed, 9:30. This event, \$25; benefits the upcoming noir film series (May 16-25) at the Roxie. “Frameline Encore:” *Intersexion* (Lahood, 2012), Thu, 7. Free screening. *Cheap Thrills* (Katz, 2014), March 28-April 3, 7, 9 (also Sat-Sun, 5). *Mistaken for Strangers* (Berninger, 2013), March 28-April 3, 7, 8:45 (also Sat-Sun, 3:30, 5). “Czech That Film: A Festival of Current Czech Cinema:” *Honeymoon* (Hřebek, 2013), Sun, 4; *Don Juans* (Menzel, 2013), Mon, 7; *Colette* (Cieslar, 2013), Tue, 7; *Lousy Bastards* (Kačparovsk, 2013), April 2, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. “Design and Architecture Films Showcase:” •*Tadao Ando: From Emptiness to Infinity* (Frick, 2013), and *The Successor of Kakiemon* (Raes, 2012), Thu, 7:30; *Sagrada: The Mystery of Creation* (Haupt, 2013), Sat, 7:30, and Sun, 2. **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

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Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound,



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Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Magick Lantern 125 Park Place, Point Richmond. (510) 234-1404.

New Parkway 474 24th St, Oakl. (510) 658-7900.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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California Kittredge/Shattuck, Berk. (510) 464-5980.



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March 26-April 1, 2014

ARIES

March 21-April 19
You don't need to know how it's going to come to you; you only need to be willing to receive it when it does. You risk wasting your energy on trying to see what's in your future instead of making your present as embodied and joyful as you can. Be open to goodness by looking for it in everything.

TAURUS

April 20-May 20
You have such amazing potential, and you can have the life you want. The only downside is that it'll cost you time, energy, and patience. If you can do the work now you will get returns on your investments, even if it's not exactly when or how you want it. Pace yourself wisely so you can achieve in the long haul.

GEMINI

May 21-June 21
All you can do is follow through with your commitments and adjust your pessimistic attitude. This week you don't have to innovate or retaliate; all the plans you need have already been laid. It's only your fearful 'what-if' outlook and your focus on the negative that's slowing you down, my love.

CANCER

June 22-July 22
Struggling against forces greater than you can provoke more trouble than it solves. Make sure you're not cutting off your nose to spite your face, Moonchild, because even if you're right it doesn't mean you have to prove it. Find effective ways of getting your needs met with a little strategy and a big, open heart.

LEO

July 23-Aug. 22
Don't force your will on others this week. Resist the urge to focus on what other people are or aren't doing, and instead look at why and how you are participating. We always have options, so make sure you are taking full responsibility for the choices you're making in the context of your situation.

VIRGO

Aug. 23-Sept. 22
Your most important task this week is to find your truth. Not the truth, mind you, 'cause that can get you into all kinds of battles around who's "right." There is so much you can't control or even effect that it's best to not try for now. Figure out what you think and why, and the pieces will come together from there.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22
When your head is brimming with calamity its easy to look around and see nothing but danger all around you. Stop looking for proof that your fears are founded! You might be going through some rough stuff but you are fully equipped to deal with it. Look for evidence of that, Libra.

SCORPIO

Oct. 23-Nov. 21
In some regards things aren't as you'd have them, and this is the time to say a silent "challenge accepted" in their face. Don't let your troubles define you, Scorpio, because you are powerful and can alter them. Step up and participate in your life, wherever it's at, with courage and passion this week.

SAGITTARIUS

Nov. 22-Dec. 21
If you're looking for the easiest path from where you are to where you want to be, you'll be unhappy with the results. In order for meaningful change to occur, you may have to journey through a passage of discomfort to get to where you wanna be. The journey is worth the destination.

CAPRICORN

Dec. 22-Jan. 19
When you act in integrity with yourself it gives you energy. It's when you start doing 'should's that you falter. Stay true to your self as life throws you curve balls, Cappy. There's no need to respond immediately, only to respond authentically. If you're feeling drained look around for where you're faking it.

AQUARIUS

Jan. 20-Feb. 18
Your vantage point is shifting, and as a result, so is your perspective on everything. You can't "fix" things, but what you can do is stay light enough on your toes that you can flow with the ever-changing tides of your life. Put your agenda aside, just for these seven days, and see what comes to you, Aquarius.

PISCES

Feb. 19-March 20
Yes to radical change, but no to mania! Make sure that you have method to your madness, Pisces, and aren't just making lateral moves. In order to create the most beneficial changes, be clear about how you want your life to feel and be open about how it needs to look. The form your bliss comes in may surprise you.

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME AND GENDER CASE NUMBER: CNC-14-550196
PETITION OF: MARIECURIE TRAN
FOR CHANGE OF NAME AND GENDER TO ALL INTERESTED PERSONS: Petitioner MARIECURIE TRAN has filed a petition with this court for a decree changing petitioner's name to: MARC TRAN Petitioner has also filed a petition for a decree changing petitioner's gender from female and for the issuance of a new birth certificate reflecting the gender and name changes. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition should not be granted. NOTICE OF HEARING Date: May 20, 2014 Time: 9:00 am Dept: 514 The address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO 400 McAllister Street San Francisco, CA 94102 A copy of this Order to Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in

this county: The Bay Guardian Date: March 14, 2014 Harry M. Dorfman JUDGE OF THE SUPERIOR COURT This statement was filed with the County Clerk of San Francisco County on March 14 2014, By: Elias Butt Deputy Clerk.

Mar. 19, 26, Apr. 2, 9, 2014
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0356601-00. The following is doing business as CALACAS SCREEN PRINTING 3190 21st St. San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 2/14/2014. This statement was signed by Juan Pablo Rodriguez. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on 2/14/2014. Mar. 12, 19, 26, Apr. 2, 2014
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0357007-00. The following is doing business as SPECIALIZED LIMOUSINE 850 44th Ave. San Francisco, CA 94121. The business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Garvin Low. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 3/06/2014. Mar. 26, Apr. 2, 9, 16, 2014

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0356976-00. The following is doing business as TAQUERIA MANO 439 Stockton St. San Francisco, CA 94108. The business is conducted by a married couple. Registrant commenced business under the above-listed fictitious business name on: 10/31/2002. This statement was signed by Jose A. Cornejo. This statement was filed by Jacob Gosline, Deputy County Clerk, on 3/05/2014. Mar. 19, 26, Apr. 2, 9, 2014

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0356796-00. The following is doing business as BISTRO BURGER MARKET STREET 845 Market St. Ste. FE-10 San Francisco, CA 94103. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 11/01/2013. This statement was signed by Ali Kazemi. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 2/25/2014. Mar. 19, 26, Apr. 2, 9, 2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550153. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carmen King for change of name. TO ALL INTERESTED PERSONS: Petitioner Carmen King filed a petition with this court for a decree changing names as follows: Present Name: Carmen Giessel King. Proposed Name: Carmen Louise Wehinger. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 05/06/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dortman, Presiding Judge of Superior Court on February 25, 2014. Mar. 12, 19, 26, Apr. 2, 2014

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: ADASHORE MEDIA, 3000 Steiner St., San Francisco, CA 94123. The fictitious business name was filed in the County of San Francisco under File# 348583 on: 1/28/13. NAME OF REGISTRANTS (as shown on previous statement): Jeremy Ricks. This business was conducted by a corporation. Signed Jeremy Ricks. Dated: 3/12/2014 by Morgan Jaldon, Deputy County Clerk. Mar. 19, 26, Apr. 2, 9, 2014

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